Volume 9, Number 10

Original Music Soundtracks for Movies and Television

FILM SCORE MONTHLY



Elektra-fied! PG. 20

Shore Soars!

Howard's music for
The Aviator

Score Speak

Composers discuss:
A Very Long Engagement
Arrested Development
The Princess and the Pauper

Keeping Time

The BSO breaks out

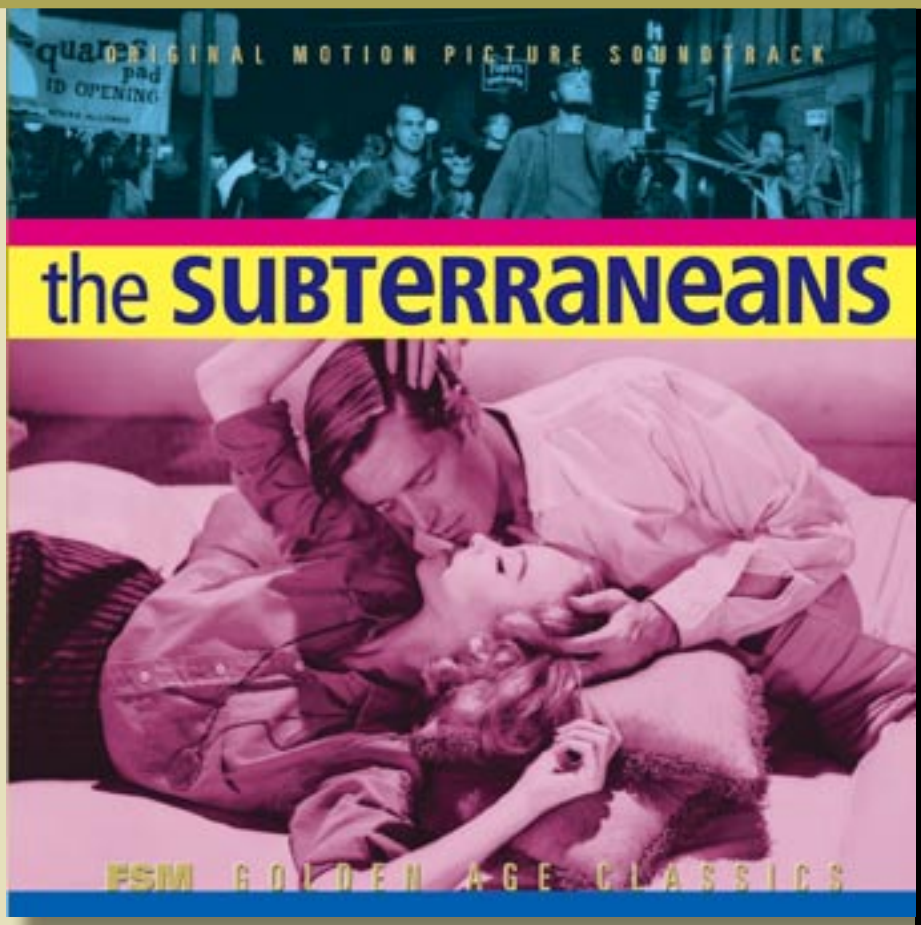
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Composed and conducted by **André Previn**



ALBUM PROGRAM

1.	**Main Title** (Why Are We Afraid?)	1:57
2.	**Source No. 1** (Guido's Blackhawk)	3:05
3.	**Two by Two/Leo and His Mama**	4:00
4.	**Bread and Wine**	4:12
5.	**Coffee Time**	2:44
6.	**A Rose and the End**	3:25
7.	**Should I**	2:29
8.	**Look Ma! No Clothes!**	1:33
9.	**Things Are Looking Down**	7:22
10.	**Analyst/I'm Leo/Yuri and Leo**	4:19
11.	**Balloon** (Like Blue)	1:57
12.	**Alarm Clock** (Raising Caen)	3:04
	Total Time:	40:35

BONUS PROGRAM

13.	**Leo and Mardou**	3:30
14.	**Main Title/New Prologue**	2:10
15.	**Spaghetti Factory**	2:29
16.	**Source No. 2**	3:20
17.	**Togetherness**	3:42
18.	**Trip to the Moon**	2:22
19.	**Leo in Bar**	3:14
20.	**Roxanne at Ariel's**	3:47
21.	**Red Drum Blues**	4:25
22.	**What Do You Need/I Want to Wait/ Eyes to Split/Yuri Asleep**	2:26
23.	**The Square's Pad**	3:18
24.	**Red Drum Blues** (alternate)	4:06
	Total Time:	39:17
	Total Disc Time:	79:56

SOLOISTS ON THIS ALBUM INCLUDE THE FOLLOWING:

André Previn, Piano
Carmen McRae, Vocals (Courtesy of Kapp Records)
Red Mitchell, Bass
Dave Bailey, Drums
Russ Freeman, Piano
Bob Enevoldsen, Trombone
Baritone sax, **Gerry Mulligan**
Drums, **Shelly Manne** (Appears by arrangement with Contemporary Records)
Trumpet, **Art Farmer** (Courtesy of United Artists Records)
Bass, **Buddy Clark**
Alto Sax, **Art Pepper** (Appears by arrangement with Contemporary Records)
Sax, **Bill Perkins**
Trumpet, **Jack Sheldon**

Reissue Produced by **Lukas Kendall**

THE SUBTERRANEANS (1960) WAS AN ATTEMPT to package the Beat generation for mainstream consumption. Based on the novel by Jack Kerouac, the film was produced by the legendary Arthur Freed and starred George Peppard, Leslie Caron and Roddy McDowall. Its reception was mixed but stellar in one key respect: the progressive jazz soundtrack—one of the all-time best—composed and conducted by André Previn.

PREVIN WAS THE IDEAL COMPOSER TO PULL off such a marriage: at once a classically trained musician who scored a bevy of high-profile pictures for M-G-M in the 1950s, he was also a talented jazz pianist who soaked up the atmosphere of the West Coast jazz movement—all at 31 years of age.

PREVIN ASSEMBLED A WORLD-CLASS ROSTER of jazz artists: Gerry Mulligan (who also acted in the film), Carmen McRae, Shelly Manne, Red Mitchell, Buddy Clark, Dave Bailey, Art Pepper, Russ Freeman, Bill Perkins, Bob Enevoldsen and Jack Sheldon. Previn himself appeared on-screen performing with The André Previn Trio. Previn composed an underscore that married his jazz source cues with the romantic aesthetic of the Hollywood symphonic style—the venerated soloists move in and out of Previn's romantic, often modernist sound.

THE SUBTERRANEANS WAS RELEASED ON LP at the time of the film, and in recent years several of the jazz source selections were included on a Rhino compilation. This CD presents the definitive *Subterraneans* soundtrack running over 79 minutes: The original album program followed a new program of bonus selections, containing all of the previously released music and much more, including the underscore. Unlike most FSM CDs, the selections are not presented in film sequence, because in this case the score—with the jazz source cues—would not play well in literal film order.

THE CD HAS BEEN REMIXED AND REMASTERED in stereo from the original 35mm three-track masters, with the exception of certain source cues which were recorded on monaural 17.5mm film. Liner notes are by Jeff Eldridge and Lukas Kendall.

$19.95 plus shipping

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NOV./DEC. 2004

FILM SCORE MONTHLY

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Film Score Monthly (ISSN 1077-4289) is published ten times a year (with double issues in May/June and November/December) for $36.95 per year by Vineyard Haven LLC., 8503 Washington Blvd, Culver City, CA 90232. Periodicals postage paid at Culver City, CA and additional mailing offices. POSTMASTER: Send address changes to Film Score Monthly, 8503 Washington Blvd, Culver City, CA 90232

FILM SCORE MONTHLY
Volume 9 • Number 10

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Our website is updated five times weekly! Point your browser at:
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Four Things I Learned From Film Scores

FSM's friendly neighborhood art director takes stock for the new year.

Through the existential magic of maga–zine deadlines, it is 2005, even though I am writing this editorial in the wan–ing days of 2004. This season marks my 40th year of being a soundtrack fan, pegged by the debuts of *The Man From U.N.C.L.E.* and *Jonny Quest*, the two shows that first taught me to listen to what I watch.

In the 1960s, I started recording film scores off of the TV with a 20–lb. reel–to–reel tape machine and sang sitcom theme songs with my brothers. In the 1970s, I discovered soundtrack LPs, beginning with the seminal troika of Hitchcock, Herrmann and Harryhausen. The 1980s were spent meeting fellow fans through a pioneering soundtrack radio show (*The Norman Bates Memorial Soundtrack Show* on KFJC–FM) and the specialty soundtrack store Intrada at its original San Francisco location. The 1990s marked the explosion of CDs—and in 1994 I discovered *Film Score Monthly*, which ultimately converted my passion into my profession.

So after four decades of being a fan, a col–lector, and now a designer and writer in the soundtrack business, I find myself pausing to reflect not only on the past year, but (yikes!) my life so far. What have I learned, and how can I apply that in 2005? Permit me to share a few humble New Year's resolutions:

Embrace the new: The future is here folks, and it's rolling out all around us, like it or not. Whether in the form of new technologies (mp3 players, downloadable music and NetFlix) or new aesthetics (like Jon Brion's toybox sen–sibilities and Media Ventures' assembly–line juggernaut) the world of soundtracks keeps evolving. I prefer to give new developments a chance before I vote yea or nay. Things rarely turn out the way I expect, anyway.

Give the kids a break: I was sorry to see the criticism leveled at Michael Giacchino's *The Incredibles* and Ed Shearmur's *Sky Captain and the World of Tomorrow* for being derivative. Overlooking the fact that the director has final say on what a film sounds like, these composers (like many others) have pretty short resumes at this time, and haven't neces–sarily found their voices yet. I say, let 'em try on other styles awhile. (How do you get to Carnegie Hall—or the Kodak Theater? Practice, practice.) Anyway, these were two of the most enjoyable film scores of the year, period.

Buy all you want, but listen to all you buy: Hey, my livelihood depends on a healthy mar–ket for CDs, but I have to wonder what's going on with collectors lately. Content quibbles aside, the 6–CD set *Jerry Goldsmith at 20th Century Fox*, for example, was a landmark release and worthy of its quick sale. But it seems that many limited–edition soundtracks are being purchased as much for speculation as appre–ciation. I hope that everyone who really wants to hear a particular soundtrack gets to do so, without having to be gouged on eBay in the process. Most of us love soundtracks for the *music*, right?

Appreciate what you have: It's been an undeniably sad year for film score fans, with the loss of too many notable composers. Even if Elmer, Fred or Gil (among others) haven't recorded much lately, it's an adjustment to accept the end of their musical careers (since few of us have known them personally). If there's one thing it's taught me, it's to gripe less and enjoy more. Take pleasure where you can find it, because it may be gone tomorrow. Do what you can to support and preserve what's important to you—and respect your fellow fans' desires to do the same.

Support and preservation are two of the driving forces behind *Film Score Monthly*. While our Golden and Silver Age CDs are the most obvious form of preservation, every issue of this magazine is also intended to be a time capsule of the film score scene. Hence, our final issue of 2004 has a wide–ranging array of interviews and articles: from the high–profile (*The Aviator*), to the international (The Bratislava Symphony Orchestra), to the unexpected (Barbie's *Princess and the Pauper*). Here's hoping you find something of particular interest—and happy new year to you!



Joe Sikoryak, Design Director

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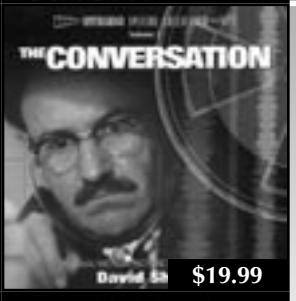
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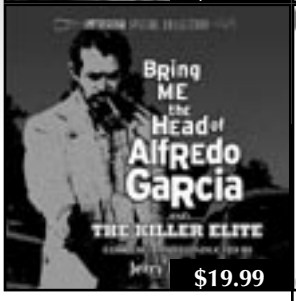
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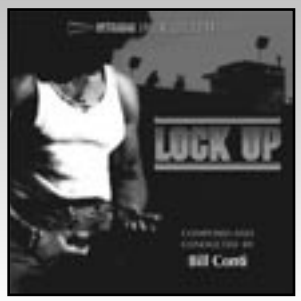
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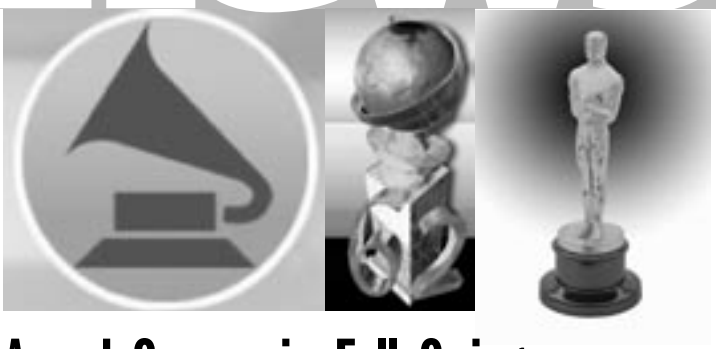
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Award Season in Full Swing

It's too early to tell how the medal count will ultimately play out, but the names Howard Shore, Jan A.P. Kaczmarek and Michael Giacchino keep cropping up a lot. Shore's already garnered the Best Original Score award from the Chicago Film Critics Association for *The Aviator*, while Giacchino took the same honor from the L.A. Film Critics for his score for *The Incredibles*. And Kaczmarek's work on *Finding Neverland* is consistently mentioned among nominees for the top scores of the year. Here's how a few of the majors are lining up:

The International Press Academy's Golden Satellite Award nominees:

Original Score

The Incredibles; Michael Giacchino
Alfie; Dave Stewart, John Powell, Mick Jagger
The Aviator; Howard Shore
Spider-Man 2; Danny Elfman
Napoleon Dynamite; John Swihart
Finding Neverland; Jan A.P. Kaczmarek

Original Song

"Million Voices"; *Hotel Rwanda*; Wyclef Jean, Jerry "Wonder" Duplessis, Andrea Guerra
"The Book of Love"; *Shall We Dance*; Stephen Merritt
"Blind Leading the Blind"; *Alfie*; Mick Jagger, Dave Stewart
"Shine Your Light"; *Ladder 49*; Robbie Robertson
"Learn to Be Lonely"; *The Phantom of the Opera*; Andrew Lloyd Weber, Charles Hart
"Believe"; *The Polar Express*; Glen Ballard, Alan Silvestri

Winners will be announced at the Academy's gala awards event Jan. 23, in Beverly Hills

The Golden Globe nominees:

Best Original Score—Motion Picture

The Aviator; Howard Shore
Finding Neverland; Jan A.P. Kaczmarek
Million Dollar Baby; Clint Eastwood
Sideways; Rolfe Kent
Spanglish; Hans Zimmer

Best Original Song—Motion Picture

"Accidentally in Love"; *Shrek 2*; Adam Duritz, Dan Vickery, David Immergluck, Matthew Malley, David Bryson
"Believe"; *The Polar Express*; Glen Ballard, Alan Silvestri
"Learn to Be Lonely"; *The Phantom of the Opera*; Andrew Lloyd Webber, Charles Hart
"Million Voices"; *Hotel Rwanda*; Wyclef Jean, Jerry "Wonder" Duplessis, Andrea Guerra
"Old Habits Die Hard"; *Alfie*; Mick Jagger, Dave Stewart

Winners will be announced at the Golden Globe awards event, Jan. 16, in L.A.

The Grammy nominees:

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

(Award to Composer[s] for an original score created specifically for, or as a companion to, a current legitimate motion picture, television show or series or other visual media.)

Angels in America; Thomas Newman
Big Fish; Danny Elfman
Eternal Sunshine of the Spotless Mind; Jon Brion
Harry Potter and the Prisoner of Azkaban; John Williams
The Lord of the Rings—The Return of the King; Howard Shore

Best Song Written for a Motion Picture, Television or Other Visual Media

(A Songwriter[s] award. For a song [melody and lyrics] written specifically for a motion picture, television or other visual media, and released for the first time during the Eligibility Year.)

"Accidentally in Love"; *Shrek 2*; David Bryson, Adam Duritz, David Immergluck, Matthew Malley & Dan Vickrey
"Belleville Rendez-Vous"; *The Triplets of Belleville*; Benoit Charest and Sylvain Chomet
"Into the West"; *The Lord of the Rings—The Return of the King*; Annie Lennox, Howard Shore and Fran Walsh
"The Scarlet Tide"; *Cold Mountain*; Henry Burnett and Elvis Costello
"You Will Be My Ain True Love"; *Cold Mountain*; Sting

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

(Award to the Artist[s] and/or Producer[s] of a majority of the tracks on the album, or to the individual[s] actively responsible for the concept and musical direction and for the selection of artists, songs and producers, as applicable.)

Cold Mountain
De-Lovely
Garden State
Kill Bill Vol. 2
Shrek 2

In addition, Gabriel Yared was also nominated for "Best Instrumental Composition" for the cue "Ada Plays" from *Cold Mountain*; T. Bone Burnett was nominated for "Producer of the Year, Non-Classical" for the *Cold Mountain* album; and the John Morgan- and William T., Stromberg-produced recording of *The Adventures of Robin Hood* (Korngold) was nominated in the "Best Classical Crossover Album" category.

Winners will be announced at the Grammy Awards, on Feb. 13.

It Wouldn't Be the Oscars Without a Little Controversy...

The Music Branch of the Academy of Motion Picture Arts and Sciences has officially decided not to give out an award this year in its confusingly titled category "Best Original Musical." This category was established in 2000 and replaced such earlier categories as "Best Song Score" and "Best Musical or Comedy Score," but no nominations have ever been announced, mostly because there are so very few original song scores being written for movies today (to qualify, there must be five original songs by the same songwriter or team). Although this year there was technically a sufficient

(continued on page 8)



GETTING THE ARONAROUND: Aron's Records in Los Angeles, CA.

Aleph Records

Next on the docket for Lalo Schifrin's label is his score for *Les Felins* (1964). Also forthcoming is the 1981 comedy *Caveman*.

Brigham Young University

Due imminently is *The Fountainhead* (Max Steiner). Forthcoming are *Johnny Belinda* and *The Three Musketeers* (also Steiner).

tel.: 540-635-2575;
www.screenarchives.com

Cinesoundz

Available now is the digi-pack reissue of Franco Godi's *La Linea* TV animation score. Forthcoming are two DVDs and a radio play of the British–German '70s TV sci-fi series *Star Maidens* (both with score by Berry Lipman).

www.cinesoundz.com; info@cinesoundz.de

Citadel

Available now is *Unlikely Heroes* (Lee Holdridge).

Chandos

Due Jan. 25 is *Goodwin: Film Music* (featuring Ron Goodwin selections from *Whirlpool*, *633 Squadron*, *Battle of Britain*, *Where Eagles Dare* and more). Due Feb. 22 is *Parker: Film Music* (featuring Clifton Parker selections *Treasure Island*, *Blue Lagoon*, *Sea of Sand* and more).

Commotion

Available now is *Hotel Rwanda* (Harry Gregson–Williams, various). Forthcoming is a compilation album of film and television music by Mark Mothersbaugh.

www.arecordcommotion.com

Decca

Available now are *The Aviator* (Howard Shore) and *The Merchant of Venice* (Jocelyn Pook).

FSM

FSM's seventh year of releases closes with a pair of reissued M–G–M titles: Our Golden Age Classic is *The Subterraneans* (1960, André Previn). This jazz score has been expanded to 79 minutes, and now includes the complete underscore as well as the original LP cues. Similarly, our Silver Age Classic is *Kelly's Heroes* (1970, Lalo Schifrin), also expanded to twice the original LP's length and featuring a wealth of never-before-heard songs and underscore.

Next month: Four scores and three composers on two discs, featuring music from the far ends of the earth…and beyond!

Intrada

Due Jan. 25 is *Lock Up* (Special





NOW PLAYING: Films and scores in current release

The Aryan Couple	IGOR KHOROSHEV	n/a
The Aviator	HOWARD SHORE	Decca
Bad Education	ALBERTO IGLESIAS	Sony
Blade: Trinity	RAMIN DJAWADI & THE RZA	New Line*
Beyond the Sea	CHRISTOPHER SLASKI	Rhino*
Closer	DAMIEN RICE	n/a
Fat Albert	RICHARD GIBBS	n/a
Flight of the Phoenix	MARCO BELTRAMI	Varèse Sarabande
Freeze Frame	DEBBIE WISEMAN	n/a
Hotel Rwanda	ANDREA GUERRA, RUPERT GREGSON-WILLIAMS, AFRO CELT SOUND SYSTEM	Commotion**
House of Flying Daggers	SHIGERU UMEBAYASHI	Sony
In Good Company	STEPHEN TRASK	Hollywood
Lemony Snicket's A Series of Unfortunate Events	THOMAS NEWMAN	Sony Classical
The Life Aquatic With Steve Zissou	MARK MOTHERSBAUGH	Hollywood**
Meet the Fockers	RANDY NEWMAN	Varèse Sarabande
The Merchant of Venice	JOCELYN POOK	Decca
Million Dollar Baby	CLINT EASTWOOD	n/a
Ocean's Twelve	DAVID HOLMES	Warner Bros.**
A Love Song for Bobby Long	NATHAN LARSON	Sin-Drome
Spanglish	HANS ZIMMER	Varèse Sarabande
A Very Long Engagement	ANGELO BADALAMENTI	Nonesuch

*Song compilation with less than 10% underscore; **Mix of songs and score





Collection Vol. 18; Bill Conti; 1989; 1,200 copies). Available now is *Lawman* (Special Collection Vol. 17; Jerry Fielding; 1971; 1,500 copies). and *Rambo III* (Jerry Goldsmith), featuring the same contents as the label's 1989 release, but remastered and with new packaging.

Additionally, Intrada is having a "Bruce Broughton Blowout," selling several of the composer's titles online for only $5.99. Choose among *Carried Away*, *Honey I Blew Up the Kid*, *Infinity*, *One Tough Cop* and *Shadow Conspiracy*, the TV movies *The Ballad of Lucy Whipple* and *O Pioneers!*, the miniseries *True Women* and the videogame *Hearts of Darkness*. www.intrada.com

Koch

Forthcoming is *Celebrate Flight*, a compilation featuring themes and suites from air– and flight–related films, including *The Boy Who Could Fly* (Bruce Broughton), *Airplane!* (Elmer Bernstein), *The Last Starfighter* (Craig Safan), *E.T.* (Williams), *The Great Waldo Pepper* (Mancini) and many more. The London Symphony Orchestra performs under Richard Kaufman.

La-La Land

Due Jan. 25 is a remastered version of *Extreme Prejudice* (Jerry Goldsmith), featuring previously unreleased material. Available now is *Mercenaries* (themes by Michael Giacchino; underscore by Chris Tilton; LucasArts videogame).

www.lalalandrecords.com

Masters Film Music

Available now is *Viva Maria/King of Hearts* (Georges Delerue; 1965/66).

Milan

Forthcoming is *Ultra Noir*, a compilation of noir cues featuring *Farewell My Lovely* (David Shire), *Body Double* (Pino Donaggio), *Shattered* (Silvestri), *Blood Simple* (Burwell), *L.A. Confidential* (Goldsmith) and more.

Pacific Time Entertainment

Updated dates: Due Mar. 29: *Fabled* (Ari. S. Kirschenbaum and Aaron Platt); *The Keys to the House* (Franco Piersanti); *Womb Raider* (Randolph Scott); and *Carlos Castaneda—Enigma of a Sorcerer* (Ralph Torjan and Robert J. Feldman).

www.pactimeco.com

Percepto

Percepto's deluxe release of *The Brave Little Toaster* (David Newman) has been postponed until Jan. 2005. All pre–orders received prior to Dec. 1, 2004 have been canceled, though anyone who reserved an autographed CD will still be guaranteed their copy when the disc is resolicited in Jan. All customers who re–order this title will also be offered free shipping, both in the U.S. and overseas, and will receive a free special surprise CD for their patience. Look for the resolicitation when the label's first pressed CDs arrive shortly after the New Year. www.percepto.com

Prometheus

Due imminently is a remastered version of *Caboblanco* (Jerry Goldsmith). Due in late Feb. is a 2–CD set of John Debney's complete score to *Cutthroat Island*.

Rhino

Available now is the score to *Ray* (Craig Armstrong).

Saimel

Forthcoming is *Peccato Mortale* (Piero Piccioni).

www.rosebudbandasonora.com/saimel.htm

saimel@tiscali.es

Screen Archives Entertainment

Forthcoming are *Foxes of Harrow* (David Buttolph) and *Son of Fury* (Alfred Newman).

www.screenarchives.com

Varèse Sarabande

Available now are *Meet the Fockers* (music and songs by Randy Newman), *Racing Stripes* (Mark Isham) and *Spanglish* (Hans Zimmer). Due Jan. 25: *Elektra* (Christophe Beck), *Assault on Precinct 13*, *Timeline* (Jerry Goldsmith), *The Great Train Robbery: Deluxe Edition* (Goldsmith). Due Feb. 1: *Days of Our Lives: Love Songs*.

www.varesesarabande.com

Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels (oy, the stories we could tell...) Please bear with us if albums are not released as announced.

FSM

THE SHOPPING LIST: Recent releases you might have missed

- ☐ ***24*** SEAN CALLERY • Varèse Sarabande 302 066 626 2
- ☐ ***Agony and the Ecstasy*** (Deluxe Edition) ALEX NORTH Varèse Sarabande VCL 1104 1032 (61:35)
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UPCOMING ASSIGNMENTS Who's Scoring What for Whom?



JUST LIKE DAD USED TO: Alfred Newman on the scoring stage circa 1960.

A–B

Neal Acree *E5*.
Craig Armstrong *Asylum*.
David Arnold *Bond 21*, *Return to Sender*.
Angelo Badalamenti *Dark Water.*
Christophe Beck *The Perfect Man*.
Marco Beltrami *XXX: State of the Union*.
Roddy Bottum *Adam and Steve* (w/ Parker Posey)
BT *Underclassman, Stealth* (w/ Randy Edelman).
Carter Burwell *Serenity* (dir. Joss Whedon).

C

Teddy Castellucci *The Longest Yard* (w/ Chris Rock, Adam Sandler).
George S. Clinton *Mortal Kombat 3: The Domination*, *Eulogy*.

D–E

Mychael Danna *Black*, *Where the Truth Lies* (dir. Atom Egoyan).
John Debney *The Pacifier* (Disney, w/ Vin Diesel), *Chicken Little*.
Alexandre Desplat *Hostage*, *The Upside of Anger*.
Pino Donaggio *Toyer* (dir. Brian De Palma, w/ Juliette Binoche).
Patrick Doyle *Nanny McPhee* (w/ Emma Thompson, Colin Firth), *Man to Man, New France* (dir. Jean Beaudin), *Harry Potter and the Goblet of Fire, Wah-Wah* (w/ Gabriel Byrne).
Anne Dudley *Perfect Creature*.
Randy Edelman *Stealth* (w/ **BT**), *Son of the Mask*, *Miss Congeniality 2*.
Danny Elfman *Charlie and the Chocolate Factory* (dir. Tim Burton), *Tim Burton's The Corpse Bride* (animated, dir. Mike Johnson).

F–G

George Fenton *The Regulators, Bewitched* (dir. Nora Ephron), *Valiant* (Disney, animated).
Lisa Gerrard *Layer Cake*.
Michael Giacchino *Sky High* (Disney live action, w/ Kurt Russell, Bruce Campbell).
Philip Glass *Partition*.
Nick Glennie-Smith *Love and Honor*.
Claude Foisy *Snake King*, *White Noise*.
Harry Gregson-Williams *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Disney), *Kingdom of Heaven* (dir. Ridley Scott).

H

James Horner *The Da Vinci Code* (dir. Ron Howard).
James Newton Howard *The Interpreter*, *Batman Begins* (w/ Hans Zimmer).

I–J–K

Mark Isham *In Her Shoes* (dir. Curtis Hanson).
David Julyan *Inside I'm Dancing*, *The Dark*.
Penka Kouneva *Chupacabra*.

L

Chris Lennertz *Sledge: The Story of Frank Sledge*.
Joseph Lo Duca *Boogeyman, Devour*.

M–N

Mark Mancina (w/ **Adrian Lee**) *The Reckoning* (w/ Willem Dafoe).
Henry Manfredini *Choker*.
Clint Mansell *The Fountain* (dir. Darren Aronofsky).
Cliff Martinez *Havoc*.
Ennio Morricone *Libertas*, *Fateless*, *Sportman van de Euw*.
Mark Mothersbaugh *Lords of Dogtown*.
Ira Newborn *E-Girl*.
David Newman *I Married a Witch* (dir. Danny DeVito), *Are We There Yet?*, *Man of the House*, *Kicking & Screaming*, *The Pink Panther*.
Randy Newman *Cars* (animated).
Thomas Newman *The Cinderella Man* (dir. Ron Howard, w/ Russell Crowe).
Michael Nyman *Libertine* (w/ Johnny Depp).

O–P

John Ottman *House of Wax*, *Kiss Kiss Bang Bang*, *X-Men 3*, *Fantastic Four*.
Basil Poledouris *Bunyan and Babe*.
Rachel Portman *Because of Winn Dixie.*
John Powell *Mr. & Mrs. Smith*.

R–S–T

Trevor Rabin *The Great Raid*.
Lalo Schifrin *The Bridge of San Luis Rey*, (w/ Robert DeNiro, Kathy Bates), *Abominable*, *Rush Hour 3*.
Theodore Shapiro *Aeon Flux* (w/ Charlize Theron).
Ed Shearmur *The Skeleton Key* (dir. Iain Softley).
Howard Shore *King Kong* (dir. Peter Jackson), *A History of Violence* (dir. David Cronenberg).
Brian Tyler *Constantine*.

V–W

Stephen Warbeck *Proof.*
John Williams *Star Wars: Episode III–Revenge of the Sith*, *War of the Worlds* (dir. Spielberg).
Debbie Wiseman *The Truth About Love.*

Y–Z

Christopher Young *Hide and Seek*, *Unfinished Life* (dir. Lasse Hallstrom), *Beauty Shop*.
Aaron Zigman *Heart of Summer, The Wendell Baker Story*.
Hans Zimmer *Over the Hedge*, *A Good Year*, *The Weather Man* (dir. Gore Verbinski), *Batman Begins* (w/ James Newton Howard), *Mission: Impossible 3.*

Get Listed!
Send your info to timc@filmscoremonthly.com

The Hot Sheet

Rick Baitz *Hope and a Little Sugar*.
Andy Bush and **David Gale** *It's Not Me, It's Him*.
Steve Chesne *Press Pass to the World*, *Zen Noir*.
Carl Davis *Mothers and Daughters*.
Andy Farber *The Warrior Class*.
Vincent Gillioz *God's Waiting List*.
James Horner *Ask the Dust* (dir. Robert Towne).
Ron Jones *American Dad*, *Family Guy* (episodes for season 4).
Rolfe Kent *The Wedding Crashers.*
Nathan Larson *Down in the Valley* (w/ Ed Norton), *The Motel*.
Hummie Mann *Suzanne's Diary for Nicholas*.
Clint Mansell *Sahara*.
Sheldon Mirowitz *The Woodcutter*, *Parallel Lines*, *Strange Days on Planet Earth*.
Ennio Morricone *Karol*.
Thomas Newman *Jarhead* (dir. Sam Mendes).
Rachel Portman *Flightplan*.
Graeme Revell *Assault on Precinct 13*.
J. Peter Robinson *The World's Fastest Indian* (w/ Anthony Hopkins).
Theodore Shapiro *The Baxter* (dir. Michael Showalter).
Howard Shore *Sun: Soul of the Ultimate Nation* (online videogame).
Ryan Shore *Confession*, *Ladies Night*, *Headspace*.
Alan Williams *Suits on the Loose*, *Crab Orchard*, *Ice Hotel*.
Hans Zimmer *Madagascar* (Dreamworks, animated; replacing Harry Gregson-Williams).

United States

California

Feb. 11, 12, Pacific S.O.; *The Untouchables* (Morricone), *Casablanca* (Steiner).

Florida

Feb. 11, 12, West Coast S.O.; *Shakespeare in Love* (Warbeck).

Feb. 12, Pensacola S.O.; *Murder on the Orient Express* (R. R. Bennett), *North by Northwest* (Herrmann), *Taras Bulba* (Waxman), *Love Story* (Frances Lai), *Vertigo* (Herrmann), *Shakespeare in Love* (Warbeck), *The Godfather* (Rota).

Feb. 25, Miami, New World S.O., *Carmen Fantasy* (Waxman).

Illinois

Feb. 25, Chicago S.O.; "A Night at the Oscars," Richard Kaufman, conducts music synched to picture.

Indiana

Feb. 5, 6, Evansville Philharmonic; *Lost Weekend* (Rózsa), *Perry Mason* (Steiner).

Mississippi

Feb. 12, Jackson, Mississipi S.O.; *The Godfather* (Rota).

New York

Jan 15, Brooklyn Philharmonic; *Psycho* (Herrmann), "Shall We Dance" (Gershwin), *The Heiress* (Copland).

Oklahoma

Jan. 23, Oklahoma City; *Gunfight at the O.K. Corral* (Tiomkin).

Europe

Austria

Jan. 12, Orchestra Karnten, Klagenfert; *Lawrence of Arabia* (Jarre), *The Magnificent Seven* (Bernstein).

Switzerland

Feb. 4, 5, Netherlands Radio S.O.; *Psycho* (Herrmann). **FSM**

Attention: Concerts are subject to change without notice; please confirm performances with respective venues!



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News

(continued from page 4)

number of films eligible (five) to allow for the activation of the category—*Big in Germany, The Chorus, Home on the Range, Open House, Team America: World Police*—the branch understandably felt that five eligible movies did not warrant an award—after all "Practically Only Original Musical" is not much of an honor.

—Scott Bettencourt

Cy Coleman 1929-2004



Composer Cy Coleman died Nov. 18, 2004, of heart failure after attending a Broadway premiere. Born June 14, 1929, Coleman was a child piano prodigy, and performed in clubs before partnering with lyricist Carolyn Leigh, their collaboration resulting in such classic songs as "Witchcraft" and "The Best Is Yet to Come." With lyricist Dorothy Fields, Coleman wrote his most famous stage musical, *Sweet Charity*, which was based on Federico Fellini's *Nights of Cabiria* (scored by Nino Rota) and introduced the songs "Big Spender" and "If My Friends Could See Me Now." Coleman won Tonys for the scores to *On the Twentieth Century, City of Angels* and *The Will Rogers Follies*, and his other shows include *Wildcat, Little Me, Seesaw, I Love My Wife, Barnum*, and *The Life*.

He was Oscar-nominated for Scoring of a Musical Picture for the film version of *Sweet Charity*, the feature directing debut of Bob Fosse and wrote the theme song to 1972's *The Heartbreak Kid*. His forays into films scoring included *The Troublemaker* (score LP on Ava), *Father Goose* and *The Art of Love* (score LP on Capitol), as well as three Sidney Lumet films from the 1980s—*Garbo Talks, Power* and *Family Business*. He was at work on several new stage musicals at the time of his death, and a Broadway revival of *Sweet Charity* starring Christina Applegate is planned for next April. He is survived by his wife, Shelby, and a four-year old daughter, Lily. **—S.B.**

mailbag

Rants, Raves & Responses to Readers

James Smith Comes Through

With the passing of quite a few film composers this year, it seems that we fans of the film/TV music genre need something to lift our spirits again.

I'd like to suggest some new projects for *FSM* to check into. Perhaps some new polls of top previously released movie and TV soundtracks that haven't made it to CD yet. I'm still waiting for the 1970 musical *Scrooge* to come out, but so far it hasn't. Perhaps an issue-related poll would be nice.

There's also a part of me that would like to see "kiddie" soundtracks like the *Tiny Toons* soundtrack albums, and a few others from my childhood that I would love to see come out on this medium.

Adding on to the topic slightly, I'd like to challenge my fellow *FSM*-ers to listen to some of the musical cues in animated fare such as *Jimmy Neutron*, *Kim Possible*, *Justice League* and *Teen Titans*. While the regular live-action soundtracks seem to be disappointing these days, there is some originality and style in what some would deem as "children's programming." For example, in some episodes of *Jimmy Neutron*, I've heard musical references to '60s shows like *I Dream of Jeannie* and *Voyage to the Bottom of the Sea*. And in *Teen Titans*, I found a "love" cue that was to foreshadow the heartbreak ahead. Again, this reminded me of music from the '60s to the early '80s. Fans should check out Nickelodeon and the Cartoon Network some time.

I am thankful for all that *FSM* has done for us fans, from the starting of their own soundtrack label to their correspondence with all the Hollywood producers and composers, but somehow I feel like we need a jumpstart again. Of course, that's just me.

James Smith III
Williston, North Dakota

We're waiting for *Scrooge* too. Thanks for the advice, James.

LOTR's Predicted Success

In case you didn't know, Omaha is finally having a real film music concert. We over here have been slow to realize the worth of music composed for film. Howard Shore's masterpiece *The Lord of the Rings* looks to be a big success. This concert "musical event" will attract all kinds of people—not just *LOTR* and film music fans. If all goes well, maybe some day I'll get to hear and see Herrmann's *Vertigo* performed.

Peter Willmarth
Omaha, Nebraska

The Lord of the Rings Symphony has been a smashing success throughout the world. As you say, it appeals to a vast cross-section of concertgoers, and also creates new, younger fans who would otherwise steer clear of the arena entirely. Finally, a suite from *Vertigo* does receive occasional concert performances around the country, so your wish may come true!

Keys to My Heart

In response to Stephen Armstrong's review of Alfred Newman's *The Keys of the Kingdom* in *FSM* Vol 9., No. 9: There are many times when I am likely to agree with the assertion that Alfred Newman was "the greatest of the Golden Age composers." Without doubt, he was certainly the most prolific. He certainly had the most Oscar nominations, as well as wins, of any of the composers. With the possible exception of Walt Disney, who received every nomination for anything produced by his studio, Newman probably had the most Oscar nominations of anyone in history. And if he didn't, he is certainly right up there on the list. Further, he even composed cues for other composers at Fox, for which he did not take credit; the famous waltz for the main title of *Desiree* is from Newman, in a score credited to Alex North. That same theme, by the way, is the melody for one of the source music songs in *Five Fingers*, credited to Bernard Herrmann.

The only serious competition to Newman that I could offer for such a title as "greatest of the Golden Age composers" would be Miklós Rózsa. Rózsa, however, didn't have nearly the same output of scores, and generally thought of himself as a concert-hall composer. Nothing like that for Newman. As Myron Bronfeld once told me, Alfred Newman used to refer to himself as "a plumber." And, for some-



one who created some of the most ethereal, the most heartfelt spiritual-oriented film scores, he himself claimed to be more or less uninvolved in spirituality. It is this apparent sense of real humility that, for me, may give him the edge over Rózsa. When all is said and done, no one could ever say that Newman's music did not have great heart.

Happily we can actually have the opportunity to hear these scores in such audio glory. For years, my only recourse was to tape them off of television.

And there are no doubt more on the way. Newman's *Son of Fury* is soon to be released from Screen Archives, as is Rózsa's *Valley of the Kings* from our own *FSM*. And who knows what's waiting in the wings.

Enjoy!

John B. Archibald
johnbarchibald@cox.netz

A Bountiful Response

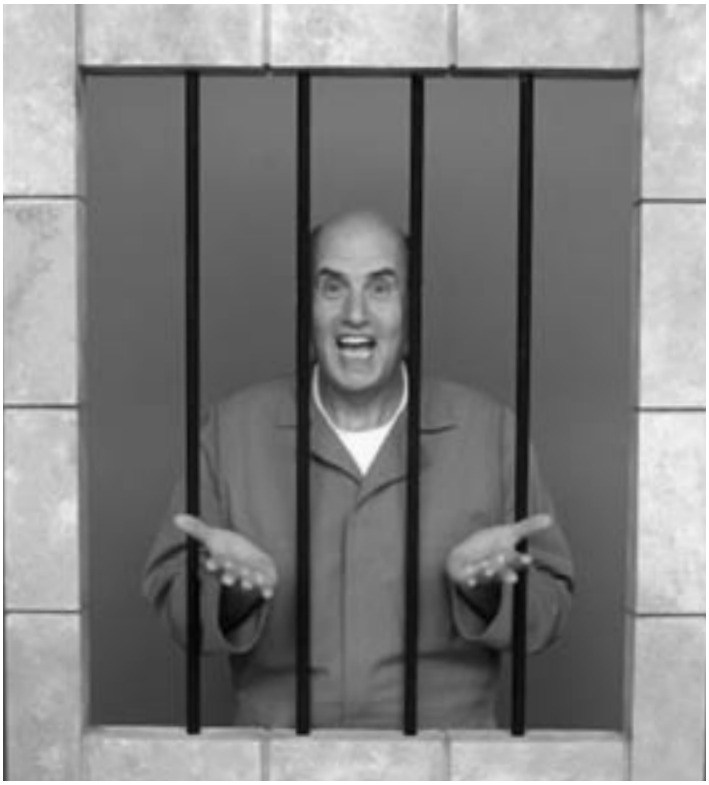
I finally received *Mutiny on the Bounty*, and it's a great listen! In fact, I listened to the first two CDs back to back—long but rewarding. One slight annoyance, however—although the recording is very good overall, some distortion exists in the loud passages. The fine booklet states that "*Mutiny* was recorded with a certain amount of distortion in the loud passages." I cannot fathom incompetent engineering was allowed in this mammoth 1962 production! But, M-G-M never had decent sounding soundtrack LPs in the 1960s and even into the 1970s—the only true high fidelity one heard was the realism of the clicks and pops resulting from their poor pressings. Is it possible that the sound deteriorated from age?

"Big Planet"
South East Michigan

Lukas Kendall responds: When we started the *Mutiny* project, George Feltenstein warned us about the distortion, as it was also present on the six-track 35mm masters for *King of Kings*. He was right, but we were able to minimize it pretty well. I don't know how this distortion crept in, for it's surely incompetent on the part of the engineer. **FSM**

Write to Mailbag@filmscoremonthly.com

Keeping Up With THE BLUTHS



David Schwartz talks about composing for television

Interview by **S. Mark Rhodes**



David Schwartz first made his mark as the composer of the striking and whimsical theme for the influential early-'90s TV show *Northern Exposure*. Since then, he has done steady work and has recently composed for two of the most acclaimed series on television: HBO's *Deadwood* and Fox's *Arrested Development*.

FSM: Tell me a little about your background. Were you involved in music early? Did you perform in a band? Did you study music in college?

DS: Well, all of the above. I started out at about 10 playing guitar, then I started playing bass. Then, I went to the Berklee College of Music. And, I sort of played in every kind of band you can think of from local orchestras to jazz bands, to the Glenn Miller Band, which I played a couple of weeks with, to any number of rock bands. At that point, this kind of thing seemed like a disadvantage because when I moved to California it seemed that everyone had a specialty, like some guy who could play bass with his thumb [laughs]. But, I could play all styles and wasn't known for one thing. Ultimately, this became an advantage for me as a composer because I could play all of these styles.

FSM: Did any themes strike you from television growing up?

DS: I don't think I spent a lot of time thinking about it, because I was more interested in record production and I had my jazz period. But, like everyone else I loved some of the fun themes of the time and admired some of the more sophisticated ones. I remember a couple of years before I became a composer thinking, "This would be a great job," but I was struggling so much to do the things I wanted to do and knew how to do that it seemed a bad idea to take on something that I didn't really know anything about. But, when it came it seemed a natural fit for me.

FSM: How did you then learn to become a film composer?

DS: Well, I sort of learned on the job. I had done one film for a friend of mine, a pretty well-known video director, DJ Webster, and he asked me to score one of his films. He had some well-known names lined up to potentially score the film but he said to me "Write something and if I like yours best you can do it." And he did like mine best. It was never released, but strangely one of the people who saw it was a friend of his named Cheryl Bloch, who was one of the producers of *Northern Exposure*. So, she called me up about a year, year-and-a-half later and said "We have this show called *North to the Future* and we have just one Talking Heads song for the show and would you try to write something for us?" I found out later that everyone in town was trying to write for the show. But, I naively wrote what became the *Northern Exposure* theme song, which I pretty much did with my friends and a few instruments. I paid a few guys. But, it stuck with them and they loved it. But the crazy thing was that Josh Brand, the producer, took a huge chance on me and said, "You can be the composer, too." At that point I panicked [laughs] because I wasn't sure how to actually do that. I mean I had been trying to get composing jobs as a result of my first movie and then this thing lands in my lap. Still, I calmed down because nobody thought this quirky show would last more than a couple of episodes. The amazing thing about Josh was that it was never about what we had done last week. He might have said, "I want it to be African," or "I want it to be like a Parisian café." During the first season we were struggling with one of the shows and he said, "Why don't you get a giant orchestra and score it?" I said, "OK." [laughs] So, I got that first experience with orchestra on the then-MGM stage. The episode was western-themed so I got to do a big western piece. Anyway, that was my start.

FSM: So your eclectic background obviously leant itself to the tone of the show.

DS: Well, I think they [the producers] wanted to try a lot of differ-



AMERICAN GOTHIC: The Bluth family portrait from *Arrested Development.*

ent things and didn't want to settle into a formula. Later, when I worked on more formulaic stuff I had to learn how to do that.

Getting Arrested

FSM: What was the process for you getting involved with *Arrested Development?*

DS: That was the best kind of process. Because the producer Mitch Hurwitz wanted me to do it and said so. This is rare even if people love you and are pretty sure they want to work with you. I had worked with Mitch on three other series and he is just great because he has a fantastic mind for music. The difference with this show is that we spot the music and we talk a lot about it in the spotting, and the music and I show up on the dub stage less than a week later. So, I don't send him demos, nor does he [Hurwitz] preview the music. We actually create so much music for the show that if something doesn't work we have other pieces to choose from. The show just eats up music. But, Mitch is just fabulous to work with and he works hard, but makes it fun.

FSM: I had heard that there could be up to 15 minutes of music in a 22-minute show.

DS: At least!

FSM: Do you write certain themes for characters or situations on the show?

DS: Characters generally don't have themes. But, in a [single] show, we may have a Buster theme. This season, there was a show where Buster thought he was in Mexico, but was in fact in Santa Ana, so we wanted Buster's theme to have a kind of Latin feel, but be a kind of fun theme with muted trumpets and a kind of swing feel. We ended up calling that music "Buster's music" because there was a lot of that kind of music in the episode.

One thing that has been kind of a constant on the show is this kind of ukulele jazz that we have been doing. The reason for that, I think, is that I went to Bora Bora before the show started and brought a Hawaiian ukulele on the beach and I met up with some Tahitian musicians who had a Tahitian ukulele, which is a very different instrument; it sounds like a banjo and looks like a small electric guitar. It is also strung with fishing wire and has eight strings. So, Mitch heard it and loved it and said, "Can we do something with this thing?" So, it is in the theme and it just kind of became this thing.

We have always shared a love of '30s and '40s jazz, so we have tried to make a lot of the music in the show a comment on this. We also wanted to be contemporary too, so there is some modern stuff mixed in as well. This is especially true when we are scoring for George Michael and Maybe [teenage characters on the show] where we try to go for an alternative rock sound. But, you know it really changes all of the time and we try to have fun with it. I am working on some serious tension music that is being used to set up a joke.

FSM: I want to go back and talk about the process of working with the creators of the show.

DS: I tend to start the next one [episode] the morning after I mix the last one. There is almost always a lot of temp music there and it is almost always mine. Mitch and some of the producers might say, "Well, that [music] works great there let's use it." But, I am always a big fan of writing new music, I just think it works better that way. Of course, on occasion we might use something that is not new, but I like to change it and make it as fresh as possible. And, Mitch might make suggestions or say, "Can we use something similar that we used from another series here?" The temp is kind of a language we use to help describe what we need. So, I can say, "I don't like the temp here," and they always say, "If you don't like it, you can try something else." So it's pretty free, some people suggest other stuff, but at that point more often than not it is Mitch who has input.

Another interesting thing about *Arrested* is that we do a lot of songs. Because I am writing upwards of about 30 or 40 cues

per episode, writing a couple of short songs is a real challenge. I mean vocals just take more at every level: mixing and recording background vocals and the like. So, we just kind of do them super-fast and I usually bring in a lyricist or co-writer for that. Gabriel Mann has been a big help with that, he has written a lot me. But, sometimes that's what people want.

I have done a few single-camera comedies and they are a lot of work. The great laugh-track comedies like *Seinfeld* or whatever have music that ends up [as] just a couple of minutes of cues. The single-camera comedies I have done are pretty much



West by North Ex: Schwarz broke into TV scoring with the cult hit *Northern Exposure*: his most recent gigs include HBO's *Deadwood*, with Keith Carradine and Timothy Olyphant.

of them with me and he actually used to be my assistant. So, I usually ask Gabriel to come in at like 11 p.m. and by 2 a.m. or something we basically have [it] recorded.

The Fastest Songwriter in the West

FSM: What do you think the songs actually add to the episode?

DS: It's fun and a lot of the lyrics will kind of rip directly from dialogue in the show. There was a show where George Sr. would teach them these kind of bizarre lessons with the help of a one-armed man [laughs] and we had some song there so at some point someone, it might have been Mitch, or it might have been me said, "Why don't we put a song in there called 'Lesson'?" So, we wrote that.

You know, so much of the challenge of the songs or the score is that there is just so much sonically going on. You have Ron Howard doing the voiceover, which is the most crucial thing, and there is of course dialogue and effects. The show is just really fast. Most of the fans tend to watch these shows over and over and still pick up on things that I have missed even though I have seen it a million times [laughs].

FSM: Is there a kind of music that you want to try but have not been able to incorporate on the show for whatever reason?

DS: Well, I want it to grow as much as possible. I mean big-ensemble stuff is tough. You know, the time thing. I don't like it to sound fake. So, I would rather have more real-sounding small-ensemble stuff. The serious stuff, especially the heartfelt stuff, is the hardest because if it becomes too real it is not our show. But, it is needed at times on the show. The fun stuff I can write faster, and the huggable stuff I might feel the need to look at again. The fun stuff is what we normally try to do. I try not to write funny, but try to write fun, and you know if you're writing fun people enjoy it. But, if you're trying to write funny, well, I don't think it works as well, and it just doesn't work for solid music.

FSM: What about your work on one of the darker shows on television, *Deadwood?*

DS: *Deadwood* doesn't have nearly as much music, but for some reason it is a longer, more involved process [with] a lot more people for approval, whereas I can push *Arrested* a lot faster. But, the theme was fun to do. I kind of did it freely. They played me two themes that they thought didn't work, which actually helped give me some ideas. And, it [the theme] got an Emmy nomination and was played by the Hollywood Bowl Orchestra this summer. And, it is nice to mix up your work. I really got a charge out of working on both *Deadwood* and *Arrested* at the same time, because one is probably the darkest show on television while the other is opposite that. So, it also helps me avoid being pigeonholed. Although, I tend not to be the guy they call when they need a score for a cop show.

FSM: Do you have to like the series you are writing music for?

DS: I can, most of the time, find something to like whether it is the pace or cinematography. I like to write to picture, and a better picture obviously makes my job easier and makes for better music. When I have found it tough is when the person who is going to make the final decision on the music is not the person who is telling you what to write. Does that make sense? [laughs] In other words, you don't have a chain of command that is together. That can be really challenging. If this can't be worked out, it's pretty tough.

FSM: Is there a genre of TV that you haven't worked in that you wish you could?

DS: What I would really like to do is work on something that would call for music that is exquisitely beautiful. You really don't hear that kind of thing on TV. You might hear soft, pretty music, but you don't hear a lot of stuff that is really gorgeous.

FSM

A Tuneful Team



Megan Cavallari and Amy Powers collaborate on Barbie's first musical.

Interview by Tim Curran

Once upon a time, I was approached to interview Megan Cavallari and Amy Powers, the veteran songwriting team behind the *Barbie as The Princess and the Pauper* musical. And to tell you the truth, I didn't know quite what to make of it. Here was this direct–to–DVD musical produced by Mattel, featuring a CGI, singing Barbie. Not exactly common *FSM* fare. Then I found out that the movie had topped the charts as the hottest–selling kids' DVD since it hit stores in early fall. More research revealed plenty of consumer reviews that said the adults were enjoying the music as much as the kids. In fact, the CD that's packaged with the DVD will likely be certified platinum by the time this issue hits the press. And Martin Short's in it. "Okay," I thought, "let's give this a shot."

So I sat down with Cavallari and Powers as they talked about the process, the planning and the inspiration behind creating a musical in the vein of the classic Howard Ashman/Alan Menken collaborations:

FSM: How did this project come about?

Amy Powers: It was like a fairy tale [laughs]. It really was. It fell into our laps. I by chance got introduced to Rob Hudnut, our [eventual] co–lyricist and the guy who produced this for Mattel. During the conversation, I found out that we shared an affinity for the classic Ashman and Menken musicals. And so does Megan. So I told him about Megan. A couple months later he called us out of the blue and said, "Hey, we're doing this project. Would you like to do it?" And that was it.

FSM: How long had Mattel been working on it at that point?

Megan Cavallari: They were a year in production; they already had a script.

FSM: Was the script written with the song moments already in place?

MC: They had a loose blueprint for the songs. I don't think we used a lot of their initial jumping–off points. It sort of evolved after we started working with Rob [and he'd suggest], "This is more of a heightened moment. Wouldn't it be great to have a reprise there...?" And the script was constantly being rewritten, and we would take sections [as we were writing] and say, like, "Pages 27 through 32 are now a song." They were very flexible with the script.

AP: They were perfectly willing to add things or subtract things from the script depending on what we needed to do song–wise. And I think that's probably in part due to Rob's love of musicals. It's a form that he had decided to try out because they've done—

MC: This was the fourth film, and this was the first musical.

AP: And I think they have two [more] in the can, which are both nonmusicals. They are on seriously tight schedules there and did this whole movie in a little over a year, which is unheard–of in animation circles. Whereas we wrote all these songs and got all the demos done in about two–and–

a–half months. If you were to go to [a different studio] that might take three years. So it actually worked to our advantage that there were no levels of bureaucracy between us and Mattel.

FSM: I read that you two were pleased that Rob was such a creative contributor, yet as a vice president and executive producer at Mattel, he also represented the corporate side, which saved you from going through layers of bureaucracy.

AP: Absolutely. So we could get on–the–spot approval, basically, and we had a complete partnership with him creatively. That's rare and lucky, and that's what made it such a great experience.

FSM: So when you started working, what was the schedule like? Did they say basically, "You've got two–and–a–half months."?

MC: It was a pretty intense schedule.

AP: It was intense, but it didn't feel impossible at all. Because the script is really fun and it was easy for us to figure out where the song moments should go.





THE GANG'S ARE ALL HERE: Lyricist Amy, Composer Megan, Princess Anneliese. Pauper Erika.



Throwing Up Ideas

FSM: In terms of your actual process, how did it work?

AP: We had a routine with Rob where every Friday afternoon he'd sneak out of [Mattel] and come up here and we would all throw ideas around together. Rob and I had our own lyric exchange going all the time, and Megan and I are always checking in with each other. One of the things that works really well is I'll come up with a "vomit draft" of lyrics, which is just whatever comes to mind.

MC: Run–on sentences, some rhyme, some don't, point of view, etc.

AP: Then I'll email it to her and then—

MC: I'll print out those 12, 13, 50 pages [laughs].

AP: Then she'll see what catches her eye, and she'll come up with some musical motifs.

MC: The vomit draft has all different ideas so we can really focus in on what the song's gonna be. Amy's fantastic at hooks, so she'll say, "This can be the hook, or this, or this." Then I write a melody, or a couple different sections, then we just mp3 back and forth or call each other. We've been working together so long that Amy's the "bounce–off." If I feel like this is really it, there are those moments, but they're pretty rare. I'm usually like, "What do you think?" I usually come up with a dozen ideas before I get one that I'll even play for her. Then we go back and forth on that.

AP: It's a fluid thing. It's not one person in control. When it's right, we just know.

FSM: I always picture the collaboration between composer and lyricist to be like the Ashman and Menken sessions where they'd hole up in a room for days until they came up with something. Did you ever get to that point?

MC: There's some of that, but I like to work on my own and show it to Amy. For me, to write something that's good—that's really outstanding—it can take a while to get there.

AP: It's a completely different energy when you're in the room with somebody and you're bouncing ideas off each other, which is great and works some of the time—

MC:. In the beginning of the project, when you're finding your way...

AP: Right, but that energy's so different from that internal place you need to go sometimes in the quiet of your own studio, or home or mind, where things come to you that you feel are worthy. Sometimes it comes out of an exchange. But for each of us it's kinda private.

FSM: So when it comes time to do the demo, Megan, do you do a piano sketch first?

MC: No, for Barbie I had a ton of tracks. I do tracks because when I write, I write for all the instruments in my head. It's basic stuff. But tons of my stuff ended up in all the orchestrations all over the place. I find that the more you can put in there, the better it's going to be.

AP: And the more your vision is going to get into the final production.

MC: Right. And it helps to sell the song.

AP: Even if you've just got a rough demo, if you can give your singer a flavor of that [orchestration].

FSM: How did you record the demo?

Both: In the living room.

AP: With friends of ours doing it. And one of them actually got the lead role.

MC: Yeah, Julie Stevens.

AP: She's one of those people who can "act/sing" and that's what you need.

MC: And they [Mattel] fell in love with her and she ended up with the role of Erika.

Top–Drawer Talent

FSM: So when did the sessions take place?

AP: Auditions were in January. The Martin Short session was in February.

FSM: You used the London Symphony and the Czech Philharmonic, right?

MC: Right, for underscore and for songs, at different times. The LSO did most of the score.

FSM: With Martin Short, did you know ahead of time that he was going to be in the cast?

AP: No. He was one of the names thrown around, but it hadn't been nailed down.

FSM: He's by far the most recognizable name in the film.

MC: I was thinking that when they said, "We're gonna get a star for this role," that's why you write the melody [sings a very simple two–note melody]. But Martin Short is a really fine singer.

FSM: What were his sessions like?

AP: He is exactly what you'd expect.

FSM: Did you have to give him much direction?

MC: He was really open to direction. He came up with some ideas, too, but he was very much like, "What do you want?"

AP: Yeah, he was very collaborative. At the sessions, Rob Hudnut would have very specific ideas about how things were going. Very attuned, and very attuned to the Ashman/Menken archetypes.

FSM: There's very much a *Beauty and the Beast* influence going on here. Was that intended from the beginning?

AP: Yeah, the Ashman/Menken stuff was deliberate. We wanted a real classic musical.

FSM: I don't know how anyone writes a musical in that vein and tries to compete with their stuff.

AP: You can't compete, but you can be inspired by it. I'm looking for an emotional connection. I listen to all that Howard Ashman stuff because I get to see ways to play, ways to play with language, or concept. Things like "Gaston"—

MC: [sings] "...likes to persecute harmless crackpots like Gaston." But they're gonna sing it in a way that, conceptually, it's a beer–drinking song, but by the end of the number, Belle's father is gonna be thrown out on his face. But the song is rousing, it's melodic, it's fun, it tops itself lyrically all the time. It's brilliant.

It Ain't Over Till It's Over

FSM: What about after the songs were written?

MC: What was interesting was after the songs were written and we did the demos and things, then they kept us onboard and we helped cast. I listened to countless singers who not only had to sound like Kelly Sheridan, who's the voice of Barbie, they had to sound young. So I was listening to stuff from all over the country.

AP: And all over the world. Then Megan did music supervision because they did this in 19 different languages.

MC: So I was waking up in the morning and listening to 50 different French singers and saying, "No" or "Yes."

FSM: How did that coordination work? Did you do the English–language version first?

MC: Yeah. And they had translators.

FSM: Sure but how does that work with translations when you've spent all this time crafting this stuff, especially lyrically? It just gets destroyed in the translation, doesn't it?

AP: You can't really think about it too much. I write pop music, too, and I've gotten translations back into English of my original work, and they really bear little resemblance to the original usually, because lyricists have to rhyme and make things sound right in their own languages, so they might take a parallel idea and not the exact idea. We actually don't know what any of those characters are saying in the other versions. [laughs]

MC: We had the Italian actors and they were sounding all the wrong consonants and it was still gorgeous. And the Japanese sounded really good; they had excellent actors. ...and then you have places like Greece, where they don't read your music. They don't have the same music language that we have. So I'm having to sing to them over the phone at four in the morning...

FSM: So how long before the sales numbers convince Mattel to come to you and say, "Hey, let's do this again?"

AP: We hope tomorrow, but we have no idea. We would love to do this again.

Epilogue

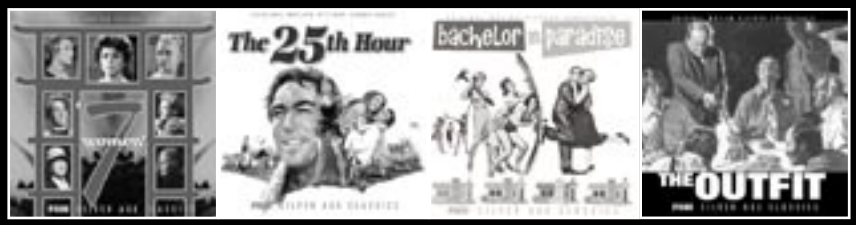
The story doesn't quite end there. A few days later, I was visiting my friends Joe and Monique and their little niece, Ireland, for a holiday party. Ireland was very shy, and wanted nothing to do with me...until I asked her what she got for Christmas and she proudly showed off her new Erika doll from *The Princess and the Pauper* musical. I let her know that I, a full–grown nonparent, knew the catchy songs from the DVD, and I proceeded to hum a few of them to her. Ireland joined in, and I became her new best friend.

Then Joe tricked Ireland with one of those canisters that seemingly contain candy but when you open them they spew forth a giant fake snake. That scared Ireland and made her cry.

And they all lived happily ever after. **FSM**

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A Very Engaging Score

Composer Angelo Badalamenti reteams with Director Jean–Pierre Jeunet

Interview by Nick Joy



Jean–Pierre Jeunet's *A Very Long Engagement*, the follow–up to his phenomenally successful *Amélie*, has given the director the opportunity to use the wonderful Angelo Badalamenti, and tease out a score that many are hailing as one of the best of the year. I caught up with David Lynch's composer–of–choice on the eve of the movie's U.S. release to find out what inspired him about this World War I love story, as well as getting the latest on *Dark Water*, future Lynch collaborations, and why he's still waiting for Scorsese's phone call.

Warner Independent Pictures is releasing *A Very Long Engagement*, an epic love story set in the final days of World War I. It chronicles how Mathilde (*Amélie*'s Audrey Tautou) is separated from longtime love Manech when he goes off to war, only to find out that he and four others have been court–martialed and banished to "No Man's Land" (and almost certain death). But Mathilde doesn't believe that he is dead, and embarks on a voyage of discovery that leads her to some dramatic revelations.

FSM: At what point did you get involved with *A Very Long Engagement*?

AB: I'm a friend of the director Jean–Pierre Jeunet, having worked with him and Marc Caro on *The City of Lost Children* in 1995. When putting together the first cut of his new movie, he used a lot of stuff from my soundtracks for the temp score and believed that my "sound" complemented and served what he was looking for. He called and said "Angelo, you really have to do this movie," and sent over a storyboard of the whole film, as well as that very first cut of the movie. I loved what I saw, climbed on board and worked very closely with Jean–Pierre from that point.

FSM: Would you typically have been involved earlier in the process?

AB: As you know, the composer is just about the last one to get involved, but I came in kinda early on this film, because the director knew that he wanted me to do it very early on. I had the luxury of a long time to collaborate with him.

FSM: And did Jean–Pierre have a very clear view of what he wanted?

AB: He's the kind of director that when he hears something—and he needs to listen to things many times if it's new—he knows when it's right. And then, when he's hooked on it, he's totally sold. He knows the kind of moods that he wants the audience to feel. He's very astute and creative and has a lot of good soul.

FSM: Although the movie is set in the First World War, your score is not what one would call a war movie score;



A Very Long Engagement artwork ©2004 Warner Independent Pictures. All rights reserved.

it's more of a love story.

AB: Jean–Pierre said to me those words exactly. This is ultimately a love story, and while it is set against the backdrop of the horrors of the war, the soul of the movie really is a love story, and the heartbreaking journey of a young girl and her obsession with finding the truth about her fiancé.

FSM: Was Mathilde's (the young girl's) theme the key to the score, and once you'd cracked it everything else fell into place?



AB: I think the whole score has a mood from top to bottom, and while Mathilde's theme is integral, it's not the core. Starting right from the opening main titles, where you are deep in the trenches, the mood is set for the whole movie. And that continues right up to the climactic moment where we discover what exactly happens to the fiancé. That climactic music is a thing of bittersweet beauty. Sometimes it's so difficult to describe music, and to say that the score is "beautifully sad" at the end is probably doing it an injustice. It was the hardest scene in the world to write, and for Jean–Pierre to describe what he wanted. I'm not going to spoil anything for those who haven't seen the movie yet, but when Mathilde has her revelation it's such a delicate moment, and yet you can't risk going all "Hollywood."

AN ENGAGING TRIO: Composer Badalamenti (left), actress Tautou, director Jeunet.



FSM: The whole film hinges on that pivotal moment. If the emotion had been wrong it would have destroyed all that had gone before.

AB: Sure, and we were both fully aware of that. That scene was such a difficult marriage to find just the right music that was beautifully sad, or tragically sad, or tragically beautiful even. I sat with Jean–Pierre for three or four hours and we experimented with so many different things. Suddenly I had a moment of inspiration. I rolled the tape, sat down at the synthesiser and played out something. Jean–Pierre said "That's it," and that's what's in the film now.

FSM: Was it apparent to you from the outset that *A Very Long Engagement* was going to be such a string–dominated piece?

AB: I think so. I like writing for strings, augmented with other orchestral color. I've always been a sucker for the French horn and I used it quite a bit for the trench themes, hanging there in limbo. At times we have horns doing duets or trios—the haunting sound was just the right color.

FSM: Did the use of incidental period music in the movie influence your score?

AB: Not really. I was aware that Jean–Pierre would be using some music from the period, and before that he'd also talked about using some operatic music, and old comical records. But my score was going to be used for serious effect, and I knew that whatever Jean–Pierre decided to use for incidental music would work with mine.

The Way of the World

FSM: How do you feel about working in an industry where a lot of fine scores are getting rejected because they don't "fit" the movie?

AB: It's a terrible thing, because when these things happen it's usually because the film is not working, for any reason other than because the score is bad. I don't know the whole dynamic of how studios work, but they show these things to audiences, and if they don't get good numbers everybody panics. Should you re–shoot the whole film, or blame the music and re–score it with the hope that it will change everything? It's the nature of the beast in this industry, but working with people like David Lynch and Jean–Pierre Jeunet gives you comfort. The beauty of these people is that they have the power to say what goes. They have respect from the financiers and get to call all the shots. I knew that once Jean–Pierre said we'd go with my score, then no one else would need to approve it. And when David Lynch says "That's it!" you go to bed that night knowing that there won't be bad news waiting for you in the morning.

FSM: Did the recording of the score go without incident?

AB: It was a fairly regular recording session in L.A. I insisted that Jean–Pierre attend, although he initially suggested I could do it on my own while he looked at some sound editing in Paris. I stressed that he needed to be there to give his own input and ensure that he was getting exactly what he wanted, as well as to enjoy the experience firsthand. It was great because he had a bunch of different comments about lengthening this and shortening that. Thank goodness he was there and I was able to make those adjustments—I love working that way.

FSM: And it was essential that the recording of the climax was spot–on.

AB: No question about it. A couple of times Jean–Pierre said to me "Let's watch out here, we can't get too big at this point in the movie." When you've got a big orchestra you might get tempted

to go that way, but there was a clear line we had to work up to, and we had to treat the cues as a single piece from beginning to end. We strived for one single crescendo, building up to a climax, rather than a series of crescendos.

FSM: Did you mock up most of the cues on synths?

AB: I did mock–ups of *every* cue [laughs]. Jean–Pierre knew every cue exactly as it would sound against the picture. There were no surprises, and that's the only way it could work. I was in America and he was in Paris, so I would send him out the new cues and he would return notes. And once every cue had been ticked we were ready to record. Of course, when you record with the orchestra you get some additional colors—it's a beautiful thing.



FSM: Was that the most satisfying experience for you?

AB: I think Igor Stravinsky once said, "No matter how you think something will sound as the composer, there's always something that surprises you when the orchestra plays." That's so true.

FSM: You are one of few composers successfully working in both the United States and Europe. For example, this year alone you've worked on Danish (*Fortid til Salg*), Czech (*Napola*), Italian (*Evilenko*) and French productions, as well as U.S. TV (*Frankenstein*). Do you encounter different sensibilities among the different continents?

AB: As far as the European thing goes, I've got a lot of these jobs because I've been to Cannes five or six times with films that have been in competition. You get to meet a lot of European directors, and that sometimes leads to work. I am, however, totally in awe of how people in Europe treat creative people. For example, when I was doing *The City of Lost Children* someone came in from the Paris daily newspaper and asked if they could interview me. This was during their presidential elections, and I assumed that this was going to be a little piece to fill out a back page. Anyway, the following Monday morning, taking up half of the front page was a photo of me and the introduction to a three–page article. They should have been talking about Mitterrand, or whoever was running, but instead they had me on the front! The European sensibility is very respectful. Some young lady came running up to me at a festival, kissing my hand like I was the Pope. I was really appreciative, though I don't believe that I deserve that kind of attention—no way!

The Lynch Factor

FSM: Clearly a lot of film music fans were introduced to your work through your many collaborations with David Lynch since *Blue Velvet* in 1986, and most recently with *Mulholland Drive* in 2001. Do you have any other projects with him in the works?

AB: I was in L.A. not so long ago and spent a lot of time with David in his home. The truth is that he's doing a lot of different things at the moment, and films are just one small part of that. He's a carpenter, he's an avid reader…he enjoys so many different things in life, and he has to feel that a project is worthy of the care and effort that he'll channel into it. David is David, and he won't go in until he feels like he's got something he really wants to do. He has to love the concept before going in full–time. He has to feel excited enough to write the script, and he's always thinking about his next movie. I'm sure he'll come up with something just when you least expect it.

FSM: May I say that you were absolutely terrifying in your cameo role as Luigi Castigliani in *Mulholland Drive*. Are you planning on moving in to more acting roles?

AB: Actually, I'm waiting for Scorsese to ring. Hey, I'm not kidding! I was in Cannes with *The Adversary* a couple of years back and spent a couple of hours in a tent with David Lynch and Martin Scorsese before the final gala dinner. Marty said to me "I saw you in *Mulholland Drive* and I must say that you and I have a lot in common, not least because we are both Sicilian. One of these days I'm going to write a script and you and I are going to play brothers." I'm still waiting for that call.

FSM: I understand that you're currently working on the U.S. remake of *Dark Water*, starring Jennifer Connelly.

AB: Yes, I'm just starting on that. They're getting close to a final edit on that movie and I'm working with director Walter Salles (*The Motorcycle Diaries*) on that project. Walter knew me from a meeting in Cannes, was familiar with my previous work, and just called me up for this. It's a good project.

FSM: From period love stories to modern day horrors, your work seems very diverse. Is this what keeps things fresh for you?

AB: The most important thing for me at this point in my career is to work on projects that are right for me, and something I can really contribute something to. The project needs to have a good feeling right from the get–go. And whatever people perceive to be the "Angelo Badalamenti sound," I think it's important for me to maintain this musical identity, which has worked out to be a special thing for me.

FSM: *A Very Long Engagement* will surprise many listeners. It's an atypical Badalamenti score.

AB: In many ways yes, but it's still all my kind of writing, and I loved doing it. On this movie I was writing material and it was giving me goosebumps. It kinda told me that something was working. **FSM**

Elektra-fied

BUFFY alum Christophe Beck scores a new killer female in ELEKTRA.

By Jeff Bond





After scoring several seasons of the WB's *Buffy the Vampire Slayer* as well as *Angel*, composer Christophe Beck would seem to be a fine choice to handle another high-profile female-centric action franchise on the big screen. But Beck's film work has been heavy on comedies like *American Wedding, A Cinderella Story* and *Without a Paddle*—he even scored the movie adaptation of *Garfield*. And when he has scored film action it's been in action comedies like *The Tuxedo* and *Taxi*.

Beck says he was able to draw on some of his *Buffy the Vampire Slayer* experience while scoring the Jennifer Garner action film *Elektra*, a Marvel Comics spin-off from 2003's *Daredevil*. "The main difference is *Buffy* is pretty traditional in its approach; it's very symphonic, it sounds like film music, and the themes in *Buffy* were really big and apocalyptic and tragic and the music had a suitably large palette to draw from," Beck says. "So it was a really great training ground for writing for orchestra, despite the fact that I wasn't really writing for orchestra. The mechanics of the production are different but the general approach of writing orchestral music to picture is pretty much the same, so it was pretty traditional, and the mandate from the director of *Elektra* was to try and do something a little bit less traditional and more unique-sounding. However it was felt that the orchestra still needed to play a big part in *Elektra*, so I think all that training I did on *Buffy*, I was able to pull from that. I don't know if you would listen to the action music and say it sounds like what I did on *Buffy* but it's definitely informed by what I did."

Beck's *Elektra* score mixes traditional orchestral approaches with industrial effects and Asian-influenced percussion and instrumentation. Beck worked with director Rob Bowman, who like Beck came out of the television world (Bowman helmed episodes of *Star Trek—The Next Generation* and *The X-Files*, eventually becoming a producer on the latter show). "He didn't really enjoy speaking in musical terms and he didn't want to give me any specific musical direction to go down," Beck says of Bowman. "We knew mysticism would play a part of it and there's supernatural stuff, there's Asian-flavored stuff because there's a Hong Kong-style martial arts components to the ninjas, and we knew there was going to be a strong personal story, but he never said, 'Experiment with this or that technique.' He just expressed a desire to have something nontraditional, and as for my elaborate pre-production process, that's an idea, the idea of doing a sampling session with orchestra is something I've been interested in doing for a long time. I've never been able to work on a movie that had the budget for it, and more importantly from a creative standpoint could support that kind of approach, because I knew we'd end up with something pretty heavily stylized and a little surreal, and I knew it wouldn't work in something like *American Wedding*. When I saw the footage it was all very stylized and with the supernatural stuff it was an opportunity to play with this idea I'd had for a long time."

Here, Have a Sample

Beck started work on the project by creating orchestral samples on a scale he never could have considered on his television work, where he was limited to a single instrumental soloist. "On *Elektra* I did a day with the orchestra and just recorded a bunch of stuff; I wrote a bunch of pieces and my orchestrators contributed some pieces as well to get 15 or 20 minutes of orchestral material to then take out of context and create hypnotic beds or ambient textures or any kind of otherworldly, processed sound so that hopefully the character of the orchestra comes through in these sounds while sounding obviously electronic and manipulated. Sometimes

Elektra artwork ©2004 Twentieth Century Fox Film Corporation. All rights reserved.

it doesn't sound like an orchestra at all and other times you can hear how pieces of orchestral playing have been chopped up and rearranged."

Even in the first cue of the score, it's clear that the mix of melodic and industrial material is fairly even, meaning that Beck's *Elektra* score doesn't go into the traditional superhero territory of a major-mode, fully developed theme for the character. "There isn't really time to develop in any one scene a full-blown theme with 32 bars, but we can get our eights and 16s in. At the outset, Rob was reacting negatively to anything that was really melodic just because it was perceived, rightly so, as a traditional approach. I think as we got into it and hearing the nontraditional material and being pretty happy with that, I think he was more comfortable with letting the more traditional aspects creep back in. At the very beginning I asked him if he was interested in a very thematic movie and he said yes but that he was open to anything. I had to be real careful on this film about any melodies on strings above middle C because there was a predisposition to be very suspect of any melodies in the violins, so a couple places we had to knock them down into cellos."

Nevertheless the composer was able to explore the more traditional side of comic-book scoring in a few moments. "There were a couple of times where there were what I would call hero shots, a really bad-ass shot of Jennifer Garner looking at the camera a certain way after a kill or something, and there were one or two times where we went big with the theme there, but since this is such a dark character it tended to glorify the violence too much. It tended to say, 'Here's a heroic character,' but she just killed eight people in cold blood. So we had to dial that aspect back in a few cases to make sure we weren't playing it too heroic, because she isn't really a heroic character—it's more a story of redemption. I think in one place, particularly the very last cue, it's a very dramatic shot of her walking toward camera—and I certainly wouldn't call it a *Batman* rip-off—but the way the music gets big and grand there definitely screamed comic-book movie to me. As I finished the cue I thought this was never going to fly, but it was one of their favorite cues."

For the story's supernatural aspects, Beck kept his focus on the orchestral samples he'd initially developed for the score. "I wanted to be disciplined in that everything that didn't come from the real orchestra [would] come from those sessions, just to give it a unity of sound. And I knew that from a sound design standpoint that what I was doing was hopefully interesting enough that it could easily supply a whole movie's worth of cues. I focused early on on creating a really large library and I worked with a couple sound designers who helped me [create] fragments of material that could be inserted into cues or have cues built around them—so whenever something supernatural was happening I would go back to that library."





Danny, John and Don

Despite the heavy use of sampled material the score also features strong orchestral action writing for both strings and brass, and Beck was able to look at some favorite influences in generating that aspect of the score. "I'm happy to say Danny Elfman is a big influence—I tried not to let him be too big an influence on this film in particular because I didn't want to do a superhero movie and have it sound like Danny Elfman. But certainly his influence more generally must be a part of it. [Concert composer] John Adams is great and certainly the way Don Davis took those John Adams-isms and used them in *The Matrix* I think was great, and there's probably some of that in terms of rhythmic writing for brass and strings in this score that's kind of the grandchild of John Adams. I think generally when I'm writing for orchestra I really enjoy thinking in terms of motivic cells and playing with them and passing them around from instrument to instrument

(continued on page 44)

Howards of Different Hughes

Shore Soars with The Aviator. **By Doug Adams**





Director Martin Scorsese is renowned for his unique take on music in film. From the heartsore saxophone of *Taxi Driver, through* the anxious synths of *After Hours*, the record–bin underscoring in *Goodfellas* and *Casino*, the posthumous Bernard Herrmann re–up of *Cape Fear* to the anachronistic mix of rock, folk and orchestral music in *Gangs of New York*, Scorsese lets his music play as a counterpoint to the visuals—as an equal, never subordinate partner in conveying a project's total message.

"Music and cinema fit together naturally. Because there's a kind of intrinsic musicality to the way moving images work when they're put together," Scorsese said recently.[1] "It's been said that cinema and music are very close as art forms, and I think that's true. Take a filmmaker like Kubrick. He really understood the rhythmic impact of two images coming together. He also had an extraordinary feel for the pace or tempo, a musical term, of a given scene. And he knew that when you add a piece of music to a scene, and if it's just the right piece of music, hitting at just the right instant—like the refrain of Handel's *Sarabande*, the main theme from *Barry Lyndon*, over the little boy's funeral procession, or 'Surfin' Bird' by the Trashmen fading up over the panning shot of the soldiers in the second half of *Full Metal Jacket*, or the use of the *Blue Danube Waltz* in *2001: A Space Odyssey*—you've given that scene an extra dimension, a sense of mystery, of life beyond the frame, that it would not have had otherwise. Of course, that's very hard to do. It requires a lot of concentration. Because it's very easy for the music to become a kind of security blanket, for the filmmak–ers and then for the audience. It's bad enough when it's used for



STAR-SPANGLED MANNER: Howard Hughes (Leonardo DiCaprio, far left) spans the 1920s-40s with Ava Gardner (Kate Beckinsale, above); Katherine Hepburn (Cate Blanchett, below); and Noah Dietrich (John C. Reilly, below opposite).



nostalgic purposes, or when it's used to place a scene in time, but there's nothing worse than when music is used to tell the audience what they should be feeling. Unfortunately, it happens all the time."

Pause for a minute here.

Steer your eyes back toward Scorsese's quote above and note the trend: Each piece he's referenced in a filmic context originated in the world of pure music, and thus carried its own unique shape before informing its cinematic counterpart. When Howard Shore signed on to score the director's Howard Hughes biopic, *The Aviator*, he knew that his work would be required to dance the line between the reactive thrills of film scoring and the premeditated architecture of the concert world. So Shore, before seeing a finished cut of the film, began by composing concert pieces in which he sketched out a musical persona for Howard Hughes. These would provide Scorsese with a collection of stand-alone pieces that could then be re-composed and synced to the picture while maintaining their compositional integrity.

Where to Begin?

Hughes proved a particularly complex subject for music. A man absolutely controlled by his obsessions, Hughes was many things to many people: a pioneering filmmaker, an innovative aviator, a renowned gadabout, a cunning industrialist and ultimately a reclusive shut-in (now famous for the quote, "I'm not a paranoid deranged millionaire. Goddamit, I'm a billionaire!"). Hughes' mind would never be properly portrayed by a simple tune or a warm bath of period-drawn nostalgia, and so Shore began his research phase in search of an appropriate musical counterpart. "I started writing these pieces in the early part of [2004]," recalls the composer. "I was reading the Hughes biographies—and there are some fantastic ones. There's the biography, *Empire*, which is amazingly detailed and a fantastic book. *The Untold Story* had just come out. That's a relatively new one about Hughes because they released all the FBI documents on him. There's also *Flying Boat*, about Hughes. And of course John Logan's *Aviator* screenplay is great. So I was fascinated with the character and was reading those, and could just dream about Hughes. I began writing based on ideas of Hughes' obsession with aviation, with speed, with

The Aviator artwork ©2004 Miramax Films. All rights reserved.

women. His compulsive disorder. I wanted to write pieces based on his psyche—not to the film, but to the idea of Hughes."

Shore chose as his starting point the prevalent music of the era. "1927 is when the story starts. What I was trying to do was bridge the gap between the silent era and the music of the early sound films. *Hell's Angels* was shot by Hughes as a silent film, and then in 1928 he reshot it for sound. So I'm showing that connection. There are classical influences to it—the music of the silent era, the Tchaikovsky... There was no film music, really, of the '30s.[2] It was just evolving. Music in films of the '30s came from the theater, came from opera, music from Strauss or Tchaikovsky, but it was not always of a certain form or genre. It came from the stage or concert works or ballet music. As long as [a musical work] evoked some feeling, it could end up in a movie. I tried to show that and let the pieces have their own integrity and shape."





TRANS-WORLD ARTISTRY: Hughes and Jean Harlow (Gwen Stefani) in Hollywood; rival Juan Trippe (Alec Baldwin) of Pan Am in New York.

The composer also decided to assign the music a geographical specificity by incorporating the Spanish and jazz influences pervading the California landscape in the 1930s. "That came out of the music of that period and the architecture of California, because most of the movie takes place there," he states. "It was something that I fell into, a rhythmic thing. It was the time of the rumba and dance music. The Spanish rhythms evolved. The big band music had some of those Spanish influences, so [using that] naturally came out of my research." And so a palette of trumpets, dance rhythms, brushed cymbals, sinuous clarinet lines and nimble Flamenco guitar playing became set, to be used with the subtlest of touches, applied to Shore's late-Romantic approach to the orchestra. For while this palette placed the project in history, Shore still had to center his music within Hughes' head.

Above all else, the music needed to embody its subject's complex and unique mind: probing, driven, intelligent, obsessive, mechanical. In exploring his reactions to Hughes' intellect, Shore found himself adopting an ancient form of contrapuntal composition. "I was writing fugues," reveals the composer. "I wrote two fugues and I was writing canons.[3] [They were] all written to Hughes' mental states. The fugues were there to show his obsession, his compulsiveness and his mechanized brain. I thought the fugues and the canons worked so well because there's a mechanism to them—especially the fugues. The first piece on the album, 'Icarus,' is very Neo-Baroque. I was also writing Neo-Classical pieces and then started working with Marty with those pieces. Marty and I both thought they evoked his mechanical thinking, his blueprint kind of brain. Hughes was constantly coming up with bigger and bigger ideas. His brain was very mechanical, in a good way, in the sense that he was always thinking about how to create airplanes that would generate more speed. He was constantly thinking about things like wind velocity against engine speed and resistance and all of that."

Taking his musical analogy one step further, Shore wove into his counterpoint a hint of unhinged dissonance that grew progressively through the score. This instability would peek around the edges of Hughes' clockwork mind as a constant reminder of the less flattering side of obsession, and that Hughes was ultimately held victim by the unrelenting churning of his mind. As the score progresses, this harmonic disorder creeps closer and closer to center stage, but only after careful consideration and pacing by director and composer. "Sometimes I would write fugues, then would temper them. Sometimes I'd go to four parts, and the four parts would have tremendous dissonance. I'd play it for Marty and he'd say, 'Oh, I think this might be too strong,' so I would adjust it. I'd keep the fugue but I would adjust the dissonance—I'd adjust the counterpoint. I had [many] variations of the fugues. I had some that were very dissonant and some that were moderately dissonant, and some that were purely tonal."

Shore's emphasis on contrapuntal writing allowed the composer to work in yet one more trait of the human mind: its nearly infinite flexibility. Canons and fugues, like all counterpoint, are constructed out of intersecting musical lines. Instead of thick droning chord tones, the harmony is derived from the momentary intersection of two or more overlapping figures. In Shore's *Aviator* score, individual lines often swap roles, sometimes functioning as the primary subjects, sometimes acting as supportive countersubjects. Just as a human mind is comprised of a fixed set of abilities and features, endlessly recombined in dominant or recessive roles to form our ever-evolving personalities, Shore's biographical music treated each line as a mental trait. "It shifts around," affirms Shore, "because it was written to his mind. I read the biographies, and started writing music based on Hughes' brain—his mind—and what I felt was going on in it. That's the movie. It tries to take you inside his world, so the pieces were written away from the film, and then constructed for the scenes. I'd do edits of them and show them to Marty and we'd shape them together.

"We worked together really closely. We wouldn't really think of the score as cues, we just thought of it as music. And we

[1] As quoted in *Sight and Sound*: The British Film Institute's monthly film magazine.

[2] "It wasn't really until *King Kong* that film music actually started to take shape," says Shore. "Now, going into the world of *Kong*, because *Kong* is a '33 movie, I want to evoke the period in it as well. So *The Aviator* was a good lead up to *Kong*! It took me right into the world of that period."

[3] Canon: a musical form wherein one melodic line imitates another in overlapping layers. Imagine "Row, Row, Row Your Boat," as sung in grammar schools. A fugue is a specific type of canon requiring each melodic reiteration to begin on a different pitch.

The Aviator ★★★★

HOWARD SHORE

Decca 130003979-02 • 14 tracks - 48:13

Biographical music generally tends to simplify its subject in order to allow the composer easy access to the almost insurmountably complex nature of the human psyche. The central character is reduced in depth to produce a thin (if lovingly rendered) caricature represented by a single life-defining event or a sole personality trait. Or perhaps even more often, composers avoid this pitfall altogether, sidestepping the subject to abstractly hang music on time or setting.

In *The Aviator*, Howard Shore endeavors to achieve a rare feat: a comprehensive portrait of one of the 20th century's most remarkable minds, a portrait that neither ignores the complexity of the subject nor the world in which he lived. And, in fact, Shore's music embraces and even celebrates the complications—both logical and personal—of Howard Hughes' mind with a dense and enthralling composition that never tries to encapsulate Hughes with a single gesture or even a single style. Instead, the composer treats the music like the human mind, as a collection of ideas and influences that alternate between dominant and passive roles. Shore's tactile treatment of the orchestra and his emphasis on imitative writing (fugues and canons appear throughout) stamp out a unified concept for the music's tone, but the collection of material becomes an undulating living thing where figures can appear in any form at any moment. Short melodies stand alone or function within fugues as primary subjects or countersubjects, though it's purposefully never clear what they should claim as a natural state. The perpetual motion built into many cues represents both the clockwork efficiency of Hughes' ever-churning brain and his unhealthy obsessions. Throughout the writing, the score's elements reveal a fleeting sense of identity dictated primarily by the situation in which they find themselves.

The album begins with "Icarus," a Neo-Baroque spinning wheel that sets the stage for the work's emphasis on imitative and contrapuntal writing. Nearly the entire score is crafted out of line-against-line composition that creates and solves its own harmonic hang-ups, ticking along forever in thought. The orchestration is particularly notable, with the composer creating texture through odd line doublings (the addition of harp or piano often adds a rippling bump to low string lines) and overlapping articulation styles (note the upper winds' entrance above the flowing string 16ths in the first track), again stressing the concept of multiple overlapping interpretations. The Flemish Radio Orchestra is particularly effective at relating this machine-like precision in its performance.





DON'T BE DECEIVED: If it doesn't say Shore, it ain't the score...

Soon the score begins to incorporate more disparate elements, each tied to and overlying one another, vying for attention in Hughes' packed life. Shore constantly surrenders the Neo-Baroque business to a tidy Neo-Classical sound, though this is touched at times by the graceful '30s jazz sound of brushed cymbals and vibes, a Lisztian piano solo, or the score's Spanish flavors, referencing the architectural and cultural influence prevalent in 1930s California and featuring clattering castanets and the virtuoso guitar solo heard in "7000 Romaine." A fanfare from Hugo Riesenfeld's score to the Hughes-directed *Hell's Angels* begins "Hollywood 1927," but this too is tailed by statements of Shore's primary "Aviator" theme, here functioning as a heroic declaration of achievement before being swallowed back into the counterpoint. (Shore's nods to other composers popular in that era—Tchaikovsky's *Sixth Symphony* and Hoagy Carmichael's "Stardust"—appear in period radio broadcast on the album's penultimate track.)

A dark vein of disruptive dissonance progressively flows into the score so that by the end, when multitiered canons overlap material at dissonant intervals, it's clear that Hughes' mind has begun to bend under the weight of its own clinically analytical thought process. In a haunting album-length development, the work leans more and more sideways, tearing it away from comfortable tonal centers (think a *slightly* more tonal *Ludus Tonalis*, by Paul Hindemith) and casting everything that has preceded in a newly oppressive light.

Most of the music on this Decca CD was composed away from Scorsese's film, based on Shore's research and reading, then later adapted into film cues, so while the music sweeps in with the dramatic thrill and point of a film score, it also imparts the psychological involvedness and formal logic of the concert music of the late 19th and early 20th centuries.

Listeners missing their annual mid-December fix of Shore's music would do well to turn their attention toward this disc. *The Aviator* successfully combines the orchestral richness of the composer's *Ring* scores with the intellectual acuity of his Cronenberg work; you won't find a more rewarding listen this year. **—Doug Adams**

thought of how to use music in the film. He would try different things, and I would be writing and trying different things with him. There were certain scenes that he knew he wanted, and he knew they worked with a piece of found music. Then there were other scenes that he would specifically say to write to. Or he would ask me for pieces for specific scenes [but written away from the film]. We'd work with the motifs… and he knew all the motifs. He's very good with the motifs. I'd play them and he'd understand them in one playing—everything that's in the piece. So we would talk about the themes and the motifs and how to use them in the film. He'd say, 'Let's use this here,' or, 'Let's use a version of this here.' He'd say, 'Write a piece for the HK–1. That should be the aviation theme for the film and then we can relate that to Hercules.' That's how we worked together. We tried to shape the movie thematically."

"A Certain Stiffness"

When the time came to record, Shore opted to reflect the 1930s setting with one last gesture: his choice of orchestra. Although the composer is well–known for his continuing relationship with the London Philharmonic, during an overseas rehearsal for a Belgian performance of *The Lord of the Rings Symphony: Six Movements for Orchestra and Chorus*, Shore was introduced to the Flemish Radio Orchestra. 'When I was rehearsing with them, I was also composing *The Aviator*," he recalls. "I was in Antwerp writing and rehearsing the *Symphony*, and I was in their rehearsal theater, which is actually an old cinema in Leuven, a little town about an hour from Brussels. I thought they played in a way that was very proper; there was a certain stiffness. And I thought, 'This is a good sound for the '30s.' There was that mono aspect to those orchestras, and a certain stiffness to them, too. I thought that would be a good

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sound for the film. I wanted something different. As much as I love the LPO, I've just done three years of recording with them. I wanted to try to do something that sounded different. And this theater I'd never recorded in. It was an old cinema that they use as a rehearsal studio. But everybody liked it, and it sounded different. That, I think, added to the sound of the film. It didn't sound like England and it didn't sound like L.A."

Shore's soundtrack album primarily consists of his original pieces on Hughes, but not every one made the final cut. The compact disc was neither the complete representation of Shore's sketches of Hughes' mind nor the music exactly as it was heard in the film. This was the composer's third artistic interpretation of Howard Hughes. "I didn't put everything on the CD. I put on what I felt would make a good listening experience," Shore explains. "I think I recorded an hour, so I left a bit of it out. There's one other fugue, actually, that was so intense I didn't put it in. It was really a pretty dissonant piece. A version of that is in the film. On the CD I show the fugues that are tonal and some that are moderately dissonant. But there were some that were more extreme.

"The CD isn't chronological, only somewhat. The beginning is somewhat the beginning. The first third is the first third music. It ends correctly. The last piece on the CD is the last piece from the film, which is the flight of the Hercules, the Spruce Goose. But I shaped it a little bit more than in the film. To me they're different things, a film and a CD. We listen to them in different ways, so why not try to make the CD listening experience complete? If people have 48 minutes of their life to listen to something, what I'm hoping they'll do, is listen to it as a piece. I tried to do that with *Lord of the Rings* as well. I tried to make the albums complete listening experiences. They will also take you through the movie, but if I had to play a little bit with chronology, I had to. I had to make them as good to listen to as I could. There are certain intuitions about doing that, choices about where you are in a piece and where you want to be at the end. How you feel at this point? What energy do you need to continue listening? As a listener, I really believe in that, in the CD as a piece, as an album. I want to engage the listener to listen to the whole thing."

Shore pauses cheerfully, realizing that he's genre–bending once again. It's a trend he'll continue in the next year. His upcoming projects include a lengthy concert piece to be adapted into an online videogame, a choral commission from The Juilliard School and an opera based on David Cronenberg's telling of *The Fly*… not to mention music for Peter Jackson's *King Kong* and Cronenberg's *The History of Violence*. But, as the composer surmises, it's all music after all. "That's

(continued on page 44)

Keeping Time

The Bratislava Symphony Orchestra balances its classical repertoire with a growing demand for its film music recordings.

By Teresa Garcia

The Bratislava Symphony Orchestra is one of the most sought-after orchestras in Europe for recording film soundtracks. It has been the orchestra of choice for composer Roque Baños' *800 Balas* (*800 Bullets*), Victor Reyes' *En la Ciudad sin Límites* (*In the City Without Limits*)—both of which were nominated for the prestigious Spanish film award the Goya for Best Soundtrack of 2002—Juan Bardem's *Al Sur de Granada* (*South of Granada*); winner of the Goya for Best Soundtrack of 2003, Pablo Cervantes' *Hotel Danubio* (*Hotel Danube*), and José Battaglio and Kaelo del Rio's *Los Reyes Magos* (*The Three Kings*). The Bratislava Symphony Orchestra may well be one of the most versatile orchestras around: Besides its obvious dedication to the classical repertoire, it also devotes an important part of its activities to playing and recording styles as varied as film, pop and videogame music, among other genres.

Though the BSO's stylistic repertoire is wide-ranging, all of its musicians are Slovak. For the conductor of the BSO, David Hernando, who comes from Valladolid,

Spain, one of the orchestra's advantages is that most of the musicians were schooled in the same style, producing a sound that is compact and homogeneous. Hernando is one of the few Spanish conductors who works successfully and continuously outside of Spain. In his case, however, this was almost inevitable as he acquired practically all of his professional conducting training at Bratislava's Academy of Dramatic Arts. "My first recordings as producer and conductor were done precisely with this orchestra, as it is the best for this type of work in Slovakia. Later, after a year of working closely with the orchestra in projects that delivered very good results, I became its producer and conductor."

High Marks

Even Hernando's ex-professors at the Academy of Arts, who might ordinarily frown on such "commercial" musical endeavors, praise his work for its diversity and its ability to expose the musicians to different styles of playing. "Recording work is also something that the musicians enjoy," the conductor remarks. "I've heard them leave the recording halls and praise one of the pieces they've just played."

Despite all the activity that the BSO seems to attract, it is by no means the only orchestra in Slovakia, nor in the city itself. Indeed, Bratislava has the admirable and enviable capacity to absorb the musical demand of five orchestras, among which there exists a healthy rivalry that helps keep standards of performance high. In fact, Hernando explains, when the BSO was created, the best musicians from each orchestra were invited to audition so that he could achieve the highest level of musicianship for the orchestra—an all-star team of sorts.

As one of the more recent members of the European Union, Slovakia will likely increase the musical demand on the city and the activities of the Bratislava Symphony Orchestra.

A Lost Art

The availability of Spanish orchestras for recording film music is practically nonexistent. The reasons for this situation are many, but the fact is that it forces Spanish film composers to look for orchestras abroad and ultimately record their scores thousands of miles away. Hernando adds, "I think the main reason why composers seek to record outside of Spain is in the quality and experience that foreign orchestras such as the BSO can offer. Spain does have quality orchestras, but it's a tradition that has become lost with time. After the Spanish Civil War



there were several orchestras in Madrid that were dedicated to this type of work, but with time they disappeared. Since then, however, the number of symphonic orchestras has been growing steadily. Another important factor is that Spanish orchestras are subsidized by the state and therefore have a work agenda that does not easily allow for the recording of music for cinema.





BSO—A-OK! Two views of the Bratislava Symphony Orchestra in recording sessions, and a sampling of posters from recent assignments.







It's also true that there are almost no Spanish conductors that know how to work with a click [track], which is a key element in recording film music.

"The conductor must also know other aspects related to this type of recording, such as the right placement of microphones, acquaintance with Dolby Surround systems and, most importantly, where to edit a piece," says Hernando. "This work is just completely different from an orchestra's preparation before a classical music concert. The world of film music is also very specialized, and a concert symphonic orchestra needs not only sufficient preparation but also a great deal of experience before being able to record film music well, in addition to other styles. The same applies to conductors; to be able to record well using click [tracks] and master the different recording techniques, one needs an amount of experience difficult to attain alone from conducting a classical symphony orchestra. The greatest orchestra in this industry, which at the same time remains loyal to its tradition as a performer of classical symphonic concerts, is the London Symphony Orchestra." Another important factor in the world of film music, which Hernando respectfully leaves out, is how much less expensive it is to record with central European orchestras than with any of their Spanish counterparts.

For the average film music fan, the BSO may not be the best-known orchestra in central Europe; it's more likely that the Prague Symphony Orchestra is the first one that comes to mind. Contrary to what often happens among professionals of the same trade, these two orchestras maintain an amicable relationship, and it's common for musicians who work in Bratislava to participate in important projects in Prague as well. Even though both orchestras have obvious similarities in their dedication to a range of activities, their concepts of orchestra and studio are completely different.

"By far the most noticeable difference," Hernando explains, "is that the Bratislava Symphony Orchestra maintains a stable formation while also serving as a classical concert orchestra. Another difference is that our orchestra offers a wide range of recording studios. The final selection of which studio to use depends on the orchestra formation and the type of music to be recorded, giving us the choice to accommodate really large symphonic formations as well as smaller orchestras for chamber music." Most BSO recordings are done in the studios of the Slovak National Radio, top-rate facilities built in the '70s. Studio 1 of the National Radio, the largest in central Europe, is where the music for the Spanish film *800 Balas* was recorded with an 80-piece orchestra. This architecturally impressive studio delivers excellent sound for large orchestras and is also used as a concert hall. Studio 2 is suitable for up to 60 musicians and delivers more appropriate acoustics for smaller formations. The BSO generally relies on its in-house team of experienced audio technicians, but sometimes Spanish engineers also work in the recordings. "One of our most pleasant experiences was to work with José Vinader, who came to Bratislava for the recording of *800 Balas*," Hernando recalls. "He is one of the most experienced technicians in the recording of soundtracks in Spain."

The growing number of future recording projects for the BSO is a clear sign that its role in the film industry is solid, and it's well on its way to becoming an even more important provider of recording services for filmmakers from around the world. To date, all the soundtracks recorded by the BSO have been for Spanish films. And though Spain will continue relying on it for film-music recording, the BSO's reputation is growing; it currently has upcoming soundtrack projects scheduled for Canada, Japan and the United States. **FSM**

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Team America: World Police ★★★★

TREY PARKER, **HARRY GREGSON-WILLIAMS**

Atlantic 83759 • 16 tracks - 67:09

After the profanity-laced extremes of former big-screen adventure *South Park: Bigger, Longer and Uncut*, it can hardly be a surprise that Trey Parker and Matt Stone's puppet comedy features offensive, politically incorrect and hilarious songs. But more than that, it features an incidental pastiche score by Harry Gregson-Williams which is so good that it's better than most earnest scores produced in Hollywood at the moment.

Kicking off with faux Broadway show song "Everyone Has AIDS," the tempo slows down for "Freedom Isn't Free," a cliché-ridden composition set to a country-music accompaniment. "America, F**k Yeah!" is the testosterone-fueled standard that accompanies the puppet heroes as they blast their craft out from their Mount Rushmore secret base. A rally for all that's great about America, the lyrics praise everything from Disney World and sushi to Band-Aids and wax lips, with each successive protestation more banal than the previous. The "Bummer Remix" of this song is hilariously angst-ridden, with every last syllable snarled out (think Frank Stallone's *Rambo* songs!).

The ballad "Only a Woman" boasts huge production values, straying from Bohemian Rhapsody's guitar jamming to Aerosmith's "I Don't Want to Miss a Thing." Like the other songs on the album, this song is so damn catchy, and so close to the material that it is lampooning, that it stops being a mere comedic impression, and can sit proudly alongside the original composition it so mercilessly ridicules. "The End of the Act" gets top marks for its hilarious lyrics ("I miss you more than Michael Bay missed the mark, when he made *Pearl Harbor*," followed by the savaging of other elements of that box-office flop) all to the strains of cheesy '80s rock. But for this reviewer, it's "Montage" that sneaks ahead as the best song. For everyone who has grown up with *Rocky*, *The Karate Kid* or Fjojeven *Mulan* (!) this track deconstructs the montage cliché by splitting up the technique into obvious components and reducing them to bizarre observations. Hilarious.

The final six tracks of the disc represent Harry Gregson-Williams' score. Blasting off with "Team America March," the composer immediately informs us that while this is a fun movie, this is no time for pratfalling or easy musical jibes. Replete with horns and synths, this alternates *The Rock* and *Crimson Tide* with *Armageddon* and *Dynasty*. And while it might be a magpie track, lifting phrases and expressions from a rich Hollywood legacy, the track has a cohesive brassy anthem that wouldn't sit out of place in a Bond movie. "Lisa and Gary" is a sincere love theme, with swelling strings and delicate woodwind refrains against the gentle plucking of a guitar, before swelling into Trevor Rabin's *Armageddon*. As good (or bad, depending on your outlook) as any Media Ventures score, Gregson-Williams' soundtrack is a perfect accompaniment to a movie that exists purely to show that it's not enough to laugh at your victim when you can exaggerate the laughter and take it to the next level.

With utmost respect to Barry Gray, no puppet movie has had a better underscore than *Team America*. And while *Thunderbirds* fans might be taking offense at the inappropriate use of marionettes, film-score fans can rejoice at the bombastic fun soundtrack that exceeds expectations on multiple levels. A must-have? F**k yeah! **—Nick Joy**

Polar Express ★★ ½

ALAN SILVESTRI, **GLEN BALLARD**

Warner Sunset/Reprise 9362-48897-2

14 tracks - 46:14

There's sugar aplenty in Robert Zemeckis' animated take on Chris Van Allsburg's popular Christmas fable. Inevitably using long-term musical collaborator Alan Silvestri, the director has teased a sentimental old-fashioned score from his composer of choice, while also relying on some old Christmas favorites.





As a big fan of Silvestri's music for the *Tomb Raider* sequel and *The Mummy Returns*, this reviewer was ultimately disappointed by *The Polar Express* in its single-minded determination to be too cute and appealing. While Silvestri might only be able to claim sole credit for under 10 minutes of score on this disc, he is co-composer on six other tracks, co-written by Glen Ballard, who worked as music producer on movies like *The Mummy Returns* and *Bridget Jones's Diary*.

The two score cues are "Seeing Is Believing" (3:43) and "Suite for *The Polar Express*" (6:02). The former is laden with festive essentials like sleigh bells and chimes, sweet chorals and a segue into "Jingle Bells," whereas the suite is more of the same, a medley of songs and score, and only serves to highlight the Danny Elfman/*Edward Scissorhands* sound that permeates this light confection. Elsewhere, Tom Hanks' gruff vocals on "The Polar Express," a jaunty little intro to the titular locomotive, is tiring on repeated listens, as is the cutesy yet annoying "Hot Chocolate." "Stop bitching," I hear you cry. "It's a kids' Christmas album—were you expecting industrial thrash metal?" Actually, I'm a sucker for all things Christmas, with many holiday albums in my collection, but this one plays it too safe and too predictable.

For example, six cuts on the album are the sort of tracks you find bundled onto any one of

countless Christmas compilations, including Frank Sinatra's "Santa Claus Is Coming to Town," Bing Crosby's "White Christmas," and "Winter Wonderland" by The Andrew Sisters. Every one is a classic, but it's probable that these Christmas standards already appear elsewhere in most of our record collections. Perhaps one or two of these Christmas songs could have been substituted with underscore. In fact, while we're jettisoning material, let's lose Steven Tyler's sappy "Rockin' on Top of the World" and Josh Groban's "Believe."

Best approached with an open mind, festive spirit and extreme tolerance of all things Christmas, this score makes John Williams' *Home Alone* songs look edgy and James Horner's *Grinch* songs decidedly mean-spirited. **—N.J.**





The House of Flying Daggers ★★★★

SHIGERU UMEBAYASHI

Sony Classical - SK 93561

20 tracks - 49:48

It's not my habit to begin a favorable review of a score by gushing over a song, but I have to make an exception here: "Lovers," the love song from Zhang Yimou's martial arts film, *House of Flying Daggers*, is beautiful, haunting and absolutely necessary. By "necessary," I mean that while the song does play during the end titles, it comes just after an exhausting, thrilling battle sequence. And this is not your average pop song plopped at the end of a movie. In fact, it may be a difficult song for some to embrace, given its classical aspirations. It is the nearest I have ever heard an English language song come to sounding like Chinese opera. As sung by the luminous soprano Kathleen Battle, it is as close to perfection as any film song since "Moulin Rouge."

This is Zhang Yimou's follow-up film to *Hero*, the successful Jet Li movie that was made in 2002 but released in the U.S. in 2004. As far as the films go, I prefer *Hero*'s lyrical beauty and craftsmanship over *Daggers*' messier, plot-heavy storyline concerning unstable Chinese dynasties, love triangles and rebellions. But *Daggers* is more emotionally stirring than *Hero*, most notably in terms of Shigeru Umebayashi's raw score. There is little of Tan Dun's elegant restraint here; Umebayashi is not ashamed of aiming for the heartstrings.

Japanese composer Umebayashi followed a similar path to Danny Elfman and Mark Mothersbaugh, starting in an '80s new-wave band EX before beginning his career as film composer. He has mostly scored Asian films, including the last two by Wong Kar-Wei, but this should be his big breakout score in the West. Umebayashi's wonderful score doesn't deviate too much from the standard Asian score, incorporating instruments like the bamboo flute, the pipa and the erhu. What makes it more effective than the typical kung-fu score is its intensity, both in the battle sequences and the love scenes. The standout action sequence doesn't even involve weapons; it's the echo dance that Zhang Ziyi performs with drums and a pebble. The love theme, on which the "Lovers" song is based, is played throughout the movie in different incarnations. It never ceases to be effective, in the simple erhu solo version or the full orchestra version. The Farewell theme is equally satisfying.

Some have accused Zhang Yimou of violating the sanctity of the martial-arts genre, since his earlier films were dramas like *Raise the Red Lantern* and *Ju Dou*. (It's as if Woody Allen decided to make science-fiction movies.) While I understand the concern, what Zhang has actually done is lift the martial-arts movie from the cult world into the art world. This recent tradition, started by Ang Lee with *Crouching Tiger, Hidden Dragon*, will only enrich the genre. **—Cary Wong**

The Incredibles ★★★

MICHAEL GIACCHINO

Disney - 61100-7

19 tracks - 56:00

Do you remember what it was like waking up on Saturday mornings back when you were a child? How you would climb out of bed before the sun came up, click on the television, and stare at the test patterns until it was time for cartoons to begin? Can you recapture that feeling of anticipation that was suddenly fulfilled with the arrival of the loud, brassy fanfare that opened most cartoons? If you can, then you have a sense of the glee that bubbled up within me when "The Glory Days" from Michael Giacchino's new score to *The Incredibles* started up. In a year when so many scores are taking themselves so seriously, it's a delight to have one that does nothing more than entertain and reawaken a childish enthusiasm for the movies.

Given that *The Incredibles* is a Pixar effort, expectations were high and, as usual, they were met and surpassed with seemingly little effort. But knowing that Pixar is behind the production, you might be wondering where the inevitable Newman score is hiding—and who this Giacchino fellow is. That would be an understandable reaction, considering Randy Newman scored all Pixar movies until the last one, *Finding Nemo*, when the task fell to his cousin Thomas. But for this tale of superheroics, the director decided to turn in a different direction and ask a master of the genre to assist: John Barry.

Unfortunately, Barry had to leave the project, and you can almost imagine his replacement Giacchino (whom you might know from his excellent work on TV's *Alias*) being told to deliver a score that sounds like Barry. Giacchino fulfilled this request quite nicely. I urge you to try and listen to the brassy wails of "Kronos Unveiled" and not think of the dastardly Goldfinger explaining his plan to James Bond. Indeed, even one of the main themes is too strongly influenced by the familiar theme to Barry's *On Her Majesty's Secret Service*. But Giacchino wisely knew that slavishly imitating Barry would not work in this heartfelt, yet tongue-in-cheek movie. So he pushes the sound over the top, resulting in a sound that would fit in an *Austin Powers* movie as well as it does in *The Incredibles*.

For all the talk of how Giacchino channeled Barry for this score, there's another strong presence. *The Incredibles* is full of the swagger of the 1960s scores that relied on big-band swing and cool jazz to convey a sense of fun, wonder, possibility and suspense. And no composer was better at that sound than Henry Mancini. In "Life's Incredible Again," Giacchino scores this celebration of life's purpose in a swinging 3/4 with the melody in a saxophone chorus with muted trumpets punching hits overhead. Or what about the high hat and toms under the vibraphone of "Lava in the Afternoon?" This is sim-

ply delightful scoring made to awaken the Saturday morning child in all of us.

When I reviewed Giacchino's music for *Alias*, I mentioned that the composer's mastery at helping an audience live in the moment by deftly switching from style to style makes his scores fascinating and, occasionally, frustrating. That feature is still in evidence in this, his first major motion picture score, but overall, he makes the jump from television quite well. Giacchino is going to be a major composing presence in the years to come, and I can't wait to see what he does next, especially if it is more in his own voice.

—Andrew Granade









The Forgotten ★★★ ½

JAMES HORNER

Varèse Sarabande 362 066 619 2

11 tracks - 59:35

James Horner has returned. After the near-collapse of any kind of originality in his music after the monstrous success of *Titanic*, James Horner has finally hit a new stride of interesting and enjoyable works. Except for the excesses of *Windtalkers* and *Troy*, Horner has come up with consistently enjoyable scores from his Oscar-nominated *A Beautiful Mind* and *House of Sand and Fog*, to more sentimental fare like *Radio* and *Bobby Jones: Stroke of Genius*. Even though his score for *The Missing*, which I may be in the minority in liking, got bogged down with his danger motif, it still includes one of Horner's most stirring action themes.

With *The Forgotten*, the hit movie about a woman named Telly (Julianne Moore) who mourns her son's death only to be told that he never existed, Horner has created one of his more evocative scores. In this fine psychological thriller that unfortunately falls apart big time in the last act, Horner resisted the use of his danger motif, and thus, the score is scarier, and creepier than anything he's ever written. Working in a genre that has Philip Glass or Mark Snow written all over it, Horner tackles this thriller with gusto, and mostly synthesizers.

Just imagine the opening credit music to *Aliens* and you might get some idea where Horner is going with this score. The music is certainly on the side of Telly. Even though everyone around her seems sane and understanding, the music hints otherwise and that helps the movie immensely. The main title, "An Unsettling Calm," introduces creepy music which from that point on rarely lets up. That may result in a sort of sameness as you listen to the CD, but I never got bored. That's because Horner surprised me with such elements as a toy piano, which not only makes sense in the world of the movie but also adds uniqueness to the score.

To liven up the score a little bit, Horner adds a little action music in cues like "Containment of a Darker Purpose" which certainly quickens the pace. The movie rarely goes for the cheap scare, and Horner doesn't either. Even when the movie goes into an unbelievable netherworld of its own creation, Horner's music connects us to Earth while everything else literally flies off of it.

Horner will always be a controversial composer, and I've certainly been down on him for a couple of years, but his current scores have given me hope that he is maturing into a productive later period in his career. **—C.W.**

Finding Neverland ★★ ½

JAN A. P. KACZMAREK

Decca B0003429-02

23 tracks - 58:33

Jan A.P. Kaczmarek's gentle score for Mark Forster's *Finding Neverland* is chock full of familiar sounds and textures. For the sentimental story of the film, it offers an accompaniment with lush strings, plinky glockenspiel and celeste, full sweeps on wind chimes and, of course, a children's chorus. Intrigued?

Now there's nothing wrong with that particular instrumentation, as Danny Elfman has proven time and again. But the painfully light melodies and easily digested harmonies of the score leave one wanting more. It's not that it is bad music, actually it's quite pleasant—perfect for a Sunday brunch. But will that alone have hungry film score fans racing to the store, fighting over the last copy? Probably not.

As there are always at least a few things worth noting in any half-decent score, here are my picks:

"The Marriage" is one of the few melancholy tracks and features sad strings, sorrowful woodwinds and solo guitar—which makes me think that this marriage probably didn't work out. "The Pirates" adds a military touch with a highly tuned side drum adding a marching rhythm to the festivities. "Dancing With the Bear" introduces a mandolin to the palette and adds a refreshingly welcome exotic touch. But the overall vibe on this soundtrack is light—really light, with most of the instruments playing in their upper registers. You won't find a 10-piece French-horn section in this crowd.

Regretfully, a couple of tracks feature solo piano improvisations with the themes from the film. These cuts instantly transported me back in time to one horrible night when I was forced to sit at a piano bar with a date. Enough said.

Despite my reluctance to give this pleasant collection of tracks a more enthusiastic recommendation, please be aware that some people will love this album. They just aren't the people I hang out with. I mean, would you really want to buy a soundtrack with a track called "Why Does She Have to Die?"

—Ian D. Thomas

Resident Evil: Apocalypse ★★★ ½

JEFF DANNA

Varèse Sarabande 302 066 616 2

18 tracks - 39:39

Shortly after the summer blockbuster cycle ended in 2004, Screen Gems released *Resident Evil: Apocalypse*, a futuristic zombie picture based upon a series of popular video

games. Despite the presence of the fetching Milla Jovovich, the picture managed to annoy most critics. For instance, Roger Ebert (who, on a bad day, sort of looks like a fat zombie) maligned the movie for being "a dead zone, a film without interest, wit, imagination or even entertaining violence and special effects."

Jeff Danna's score, in contrast, is surprisingly vibrant. Combining classical arrangements and industrial/techno noise, his music chugs along relentlessly, marching under the dual influence of Stravinsky and Nine Inch Nails. Once again, in other words, we have an instance of a great composer coupled with a terrible film.

The CD starts with "My Name Is Alice," a spooky assemblage of groaning and squeaking electronica, followed by the score's major theme. This dance-friendly melody, which surfaces sporadically throughout the work, is simple and catchy, a mixture of percussive synths and darting violins that may remind some of Elfman's work for Tim Burton, and others of Don Davis' *Matrix* writing. Similarly, the cue "Dogs in the Kitchen" pounces along with the same goth-pop zest, though it raises the stakes a little by introducing a creepy human (or zombie?) scream into the onslaught of programmed beats and lush orchestration.

Frequently the music slows down, though, and the digital maneuverings almost disappear. Such is the case with "Umbrella Is Watching." Here, Danna carefully crafts a rich symphonic pattern with the Philharmonia Orchestra. Waves of hushed strings open the piece, though harsh horns soon rush in, constricting like a noose around a man's neck. Then, just as the music reaches a delicious tension, the synths from the Alice theme return, contrasting the preceding figures with their crude forcefulness. The composer's willingness to insert ugliness into his prettiest passages is both violent and commendable.

Danna (whose other credits include *The Kid Stays in the Picture* and *The Boondock Saints*) has demonstrated that he has the chops, the range and the understanding to create intensely satisfying movie music. Let's hope he sticks around a while.

—Stephen B. Armstrong



Alfie ★★ ½

MICK JAGGER
AND **DAVE STEWART**

Virgin 7243 863934 2 5
15 tracks - 55:05

Alfie is the latest in a series of unnecessary film remakes this year. But while the thought of remaking movies such as *The Stepford Wives* seemed uninspired even at the idea stage, *Alfie* at least had potential. The original starred Michael Caine as the skirt-chasing title character in 1960s England. Even with the likable Jude Law as the new Alfie, the new film seems shock-free in 21st-century New York. Sonny Rollins scored the jazzy original, but what most people remember most about the music is of course, the Burt Bacharach/Hal David tune which asks the immortal question, "What's It All About, Alfie?" For the remake, rock stars Mick Jagger and Dave Stewart give Alfie's adventures in New York an odd retro-British mellow-rock feel.

Not that the songs are bad. In fact, the main tune, "Old Habits Die Hard" is particularly catchy and should garner the old-Rolling Stoner and ex-Eurythmics star their first Oscar nomination for best song. The duo's score is less impressive, even with contributions by film composer John Powell (although the CD does not include any of Powell's music). Rolling Stone fans may enjoy Mick's first foray into film music, but the music rarely goes deeper than music for a hip Gap ad. Still, on CD, this is more forgivable and more enjoyable than it is in the film. What isn't forgivable is the atrocious remake of the title tune, which was supposedly first recorded by Cher. But after test screenings supposedly found her version laughable, up-and-comer songstress Joss Stone was enlisted to sing the tune. Stone's languid, barely there, soul version is painful from the first note and couldn't imaginably be more woebegone than Cher's version. Where's Dionne Warwick when we need her?

—C.W.

Hellboy ★★★ ½

MARCO BELTRAMI

Varèse Sarabande 302 066 563 2
20 tracks - 44:58

Guillermo Del Toro's fierce loyalty landed Marco Beltrami one of the juiciest scoring assignments in years, allowing the composer to run wild with his most original and best work to date. Blending the horror, comedy and action together without inadvertently stomping all over at least one of them at any given time would have been a difficult job for any composer, but Beltrami succeeds in walking the razor's edge and maintaining the balance of all three.

Probably the most impressive element of this score is its themes, which manage to tread plenty of new ground while playing to pre-existing constructs of what the audience expects certain music to sound like. There is a main theme, but it's not as heroically charged as *Superman*, nor as "I'm cool because I'm on electric guitar" as *Daredevil*. Beltrami took his time in finding just the right blend of excitement and mystery. When it picks up in "Stand By Your Man," the result works perfectly, obviously underscoring a grand-scale ass-whipping, courtesy of Hellboy. This could easily have been another formulaic outing for another composer, but Beltrami approached this with a more care. The bittersweet love theme not only rings true, it doesn't sound like anything Beltrami has written before. Kudos to Del Toro for not requesting he do a rewrite of "Sidney's Lament" for the 80th time.

Beltrami fans need not fear, however, as he has not abandoned his style whatsoever. "Snow Walkers" introduces the evil motif, which utilizes the instrumentation from "I Am Dina." Kroenen gets an operatic piece that dwells nicely within Beltrami's discography, and "Fireproof" has plenty in common with his *Scream* scores, for those fans who only like him in that mode. There is also plenty of fun percussion and rhythm done over in his typical style—the album closes with the bouncy "B.P.R.D.," which performs the difficult task of wrapping up the CD thematically, intertwining the heroic theme into the villain orchestration. Nifty stuff.

The album plays nicely at 45 minutes, though hardcore fans may want to check out the expanded DVD, which features an isolated score and commentary. Like many complete scores, however, this one ultimately fails as a stand-alone listening experience. The disc's track ordering rarely follows film order and thus works much better as an album. The grand, sweeping tragedy of "Investigating Liz" is fine where it is, even if the fun adventure-seeking of "Wake Up Dead" should technically come *after* it.

One of the most incredible things about this score is that it sounds absolutely nothing like something Danny Elfman would write. This is especially





impressive because not only is Beltrami working within a genre Elfman has nearly monopolized, but the material is horror with a twist of comedy—Elfman's forte. Add to that Beltrami's love of similar instrumentation such as tinkling chimes/celesta, choir and odd percussion and you would suspect they might sound a hell of a lot alike. They don't. Composers take note! There is more than one way to score this kind of film.

There aren't nearly enough strong themes kicking around nowadays, and *Hellboy* has more than enough to support two movies. I look forward to hearing what Beltrami does with them in the inevitable sequel.

—Luke Goljan

Ladder 49 ★★★

WILLIAM ROSS

Hollywood 2061-62478-2

13 tracks - 56.04

Ladder 49, the follow-up from *Tuck Everlasting* director Jay Russell, is intended to be a realistic depiction of a Baltimore firehouse and the men who risk their lives every day. It stars John Travolta as a fire chief and Joaquin Phoenix as a younger, more reckless firefighter. Similarities to Ron Howard's 1991 *Backdraft* are inevitable, and even enhanced by the William Ross score, which is a subtler version of Hans Zimmer's classic.

Ross has collaborated with Russell on his last two films, including his breakout score for *My Dog Skip*. And while *Ladder 49* is not a revolutionary score by any means, it is very listenable and well-incorporated in the film. The score suite on the CD (totaling over seven minutes), highlights the best of Ross' music, but it would have been nice to get a full CD release. The suite starts with a stirring anthem for the firefighters before it goes into a pleasant Irish flute gig used for the more intimate/family moments of the movie. A wistful, sad variation of the gig follows before the track ends with an emotional string finale.

Robbie Robertson, the rock guitarist and former lead singer of The Band, contributed an original song to the movie, and may have had even more involvement earlier in the process. Robertson, having already dabbled in film music with contributions to the PBS documentary *The Native Americans,* provides one track of instrumental, orchestral music, "Reflection—Adagio," which is used memorably during the film's finale. And it fits remarkably well with Ross' score. **—CW**

Bernard Herrmann Film Scores: From Citizen Kane to Taxi Driver ★★★★

BERNARD HERRMANN

Milan M2-36095

11 tracks - 69:57

With the recent passing of Elmer Bernstein, the good folks at Milan have seen fit to re-release a wonderful recording from 1992, which features Mr. Bernstein conducting several suites from Bernard Herrmann's scores. While it may seem like they're trying to cash in on his name (which appears much larger on the new artwork), let's give them the benefit of the doubt and concentrate on the album itself.

Many of you may already be familiar with this collection, which was available between 1993 and 2000. We'll get to the sonic differences between the old and new, but first let's begin with the music, for those who don't already own it.

Beginning with Herrmann's first score, *Citizen Kane*, we take a journey through the career of one of Hollywood's most revered composers. The short, but deliciously twisted *Devil's Concerto* from *The Devil and Daniel Webster* showcases the composer's musical humor. We're also treated to impressive renditions of cues from the five Hitchcock collaborations, as well as two films he did with François Truffaut. Finally, Herrmann's ominous score from Scorcese's *Taxi Driver* closes the musical portion of the album.

Musical portion? Yes, included as a coda to the album's music tracks is a four-and-a-half-minute speech given by Herrmann on film music. This final track was recorded during the early 1970s and lets us take a peek into the mind of the man himself. Hear in his own words what he thinks about the use of music in films!

But let's not forget Elmer Bernstein's contribution, which seems to be the basis for this re-release. Throughout the ample running time, he masterfully guides the Royal Philharmonic Orchestra through all the many styles on hand, capturing the right moods appropriate for each film's score. While picky listeners may argue that his tempos sometimes shift a little compared to the original soundtracks, it's the spirit of the music that he maintains. Who cares if it's the right tempo if the piece feels wrong? Rest assured, Elmer knew what he was doing. Herrmann's dark, yet beautiful writing comes through in all its enticing glory.

Compared to the original release, which has the exact same tracks, the new edition sports a remastering job that raises some questions. Overall, it's significantly louder. The sound of the recording venue's reverb and even the quietest musical notes are more easily heard, but at the sacrifice of the overall excitement of the music. The string tone is silkier than the original, but the dynamic control of the orchestra is out of Mr. Bernstein's hands and into those of the mastering engineer. Make no mistake, this remastering did more harm than good.

Despite my criticisms about the remastering, I am still glad that this recording is back in circulation. If you already own the original, my advice is to hang on to it. But if you don't, try and find the original or at least get this re-release. Either way, no decent film score collection should be without this important title. **—I.D.T.**

Fitzwilly/The Long Goodbye (1967/1973) ★★★

JOHN WILLIAMS

Varèse Sarabande CD Club

VCL 0804 1030

18 tracks - 55:20

Fitzwilly comes from John Williams' 1960s period of screwball comedy scoring and actually represents some of the best work he wrote in the genre. As per usual for John Williams' comedies, the work is largely big band/jazz-based, adding a touch of class to the proceedings. Classical touches such as harpsichord also serve to reference the upper-class society that the film's characters inhabit.

The film's main theme, introduced in the "Main Title," is catchy and light, yet indicative of what the maestro would provide in later years for more serious fare. The theme also gets wonderful treatment in "The Gimbel's Robbery," a mini tour-de-force from Williams. The cue

starts low and lightly suspenseful, steadily building in intensity as a march-like rhythm takes over with the main theme and then ends in a flourish.

Fitzwilly also contains the origin of the most overt case of self-plagiarism in the John Williams canon. The love theme "Make Me Rainbows," (which has corny lyrics but is quite lovely in instrumental form), would later become, virtually note for note, "Moonlight" from *Sabrina*. Although the tune is the same, the orchestrations are significantly different—I guess Mr. Williams just liked the theme too much to be wasted on this forgettable film.

The disc features the exact same tracks as were on the original LP, and not having seen the film, I can't say if there's much unreleased material from *Fitzwilly*. However, *The Long Goodbye* was very sparsely spotted, one of Johnny's shortest scores, and this is the entire score, or very close to it. Williams scored this Robert Altman revision of the Philip Marlowe tale almost entirely with variations of the song "The Long Goodbye," à la David Raksin's *Laura*.

The music serves almost entirely as source, and mostly in a very classy jazz vein. The mournful and melancholy song "The Long Goodbye" is presented in seven versions on the disc, thrice with vocals and four times as instrumental versions. The disc is remastered to provide high-quality, stereo sound, and will probably be of most interest to John Williams completists.

—Darren MacDonald

American River ★★ ½

JONATHAN ELIAS
Decca B0002978402
14 tracks - 53:36

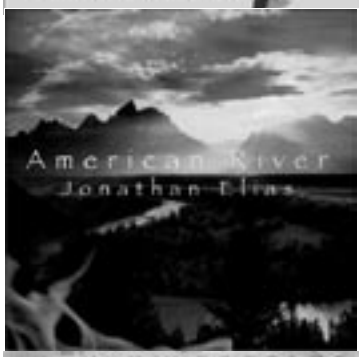
Jonathan Elias scored several films (*Children of The Corn*, *Vamp* and *Two Moon Junction*) that got Varèse Sarabande album releases in the '80s. The composer, known for embracing technology, is also a respected music producer, having lent his original sound to groups like Yes (*Union*) and Duran Duran (*Big Thing*).

American River is not a soundtrack, but it could easily have been one. From the very first track, we hear that the composer has a gift for "visual" music and strong themes. As the title suggests, the album is a tribute to the American river, in both a spiritual and environmental sense. Elias states as much in his own politically laden liner notes, where he also concludes that human beings are just nature's caretakers, "and we are presently not very good ones."

This is actually Elias' third concept album, following *Requiem for the Americas* (1989) and *The Prayer Cycle* (1999). Ten of the 14 tracks are instrumental, showcasing Elias' vibrant piano playing and Charlie Bisharat's violin. "Wild Colorado" is one of several tracks that reminded me of the Patrick Leonard album *Rivers*, while "Waiting in the Forest" is melodic, beautiful and melancholic. "Southern Delta" gave me flashbacks from earlier Elias works like *Two Moon Junction* and *Requiem*, although he has put the synths aside in favor of acoustic piano. "The Great Divide" is uplifting and optimistic, with refreshing guitar. On four of the tracks, popular country artists like Johnny Cash, Kris Kristofferson and Marty Stuart contribute with spoken word and readings, but have no fear—this is by no means a country-western album! On these tracks, the music takes on a typical "background score" function, letting the words come to the front.

I have to admit that I occasionally missed the composer's exciting electronic soundscapes from the '80s and early '90s here, and many of the tracks have a sameness in approach and style, making the album a bit monotonous. But I nevertheless respect Jonathan Elias' vision on *American River*, and I'm glad that he continues to release albums even though his film-scoring career ended years ago. So, if you enjoy CDs like Yanni's *Tribute*, Michael W. Smith's *Freedom*, Pat Leonard's *Rivers* or Pat Metheny's *Secret Story*, then *American River* is right up your alley. **—Jon Aanensen**







The New Americans ★★★★

NORMAN ARNOLD
TNA 6419
17 tracks - 36:15

The New Americans premiered in March 2004 on many PBS stations. The seven-hour documentary follows the lives of a diverse group of contemporary immigrants as they make their way to America to begin anew. Thus, the soundtrack incorporates music from the Dominican Republic, India, Nigeria, Mexico and the West Bank, lending a world-music feel to this interesting score that blends all of these influences together.

Film score fans will most likely compare Norman Arnold's style to Hans Zimmer's. "Fate," the opening track, definitely sounds like *Gladiator* and, taking a logical step, John Debney's *The Passion of the Christ*. The vocalizations by Nil Lara and Lupita Jiminez immediately evoke the work of Lisa Gerrard. Fortunately, there's a lot more to the score than Zimmer pastiche. The album moves smoothly between a minimalist jazz piece like "Hommage" and a kind of Indian rock number complete with sitar that would not have been out of place in Harry Gregson-Williams' *Spy Game*. There's even a brief mariachi number in "Pedro on the Bus."

The New Americans will be of particular interest to world-music fans. The unusual combination of instruments makes for a varied and constantly changing color palette throughout the album.

The CD is oddly tracked, with the "End Title" appearing early on the disc and the "Opening Title" showing up halfway through. There's very little information about the production in the booklet. PBS stations may have direct links to order the CD, or you can order it from http://www.cdbaby.com/newamericans.

—Steven A. Kennedy

Once Upon A Time... The Essential Ennio Morricone Film Music Collection ★★★★

ENNIO MORRICONE
Silva Screen SILCD1165
Disc One: 15 tracks - 56:25
Disc Two: 17 tracks - 56:37

Those who are expecting Silva's usual mish-mash of recycled tracks and sub-par performances will be pleasantly surprised by this album, which features recordings

(continued on page 42)

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below. All CDs are $19.95 plus shipping & handling unless otherwise noted.

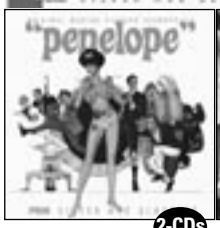
FSM marketplace



☐ Vol. 7, No. 20
Kelly's Heroes
LALO SCHIFRIN
Films released: 1970
Studio: M-G-M • Genre: War/Comedy
Silver Age Classics
CD released: January 2004
Stereo • 79:02
One of Clint Eastwood's most popular films—a WWII comedy-caper—finally gets the full soundtrack it deserves. FSM's CD includes Schifrin's expansive underscore (54:08, mostly unavailable and partly unheard!) until now, plus three songs and the original LP album tracks (24:48). **$19.95**



☐ Vol. 7, No.19
The Subterraneans
ANDRÉ PREVIN
Films released: 1960
Studio: M-G-M
Genre: Drama • Golden Age Classics
CD released: January 2004 • Stereo • 79:36
One of the all-time best jazz soundtracks gets even better with this expanded CD. Previn brought a formidable array of talents (including Carmen McRae, Shelly Manne and others) and his own film scoring skills to bear on this hybrid jazz and symphonic score. All of the original LP tracks are here, plus the entire remaining underscore, remixed from from the 35mm masters, plus source cues in mono. **$19.95**

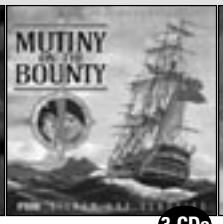


2-CDs

☐ Vol. 7, No. 18
Penelope/
Bachelor In Paradise
JOHNNY WILLIAMS/
HENRY MANCINI
Films released: 1966/1961
Studio: M-G-M • Genre: Comedy
Silver Age Classics • CD released: December 2004
Stereo • Disc One: 79:54 • Disc Two: 69:15
Two swinging '60s comedies on a 2-CD set. *Penelope* includes the complete underscore, bonus tracks and the original LP re-recording. *Bachelor in Paradise*, is a jazzy outing by Mancini with bobus tracks. Both scores are in stereo from the original 35mm masters. **$24.95**



☐ Vol. 7, No.17
Valley of the Kings/
Men of the Fighting Lady
MIKLÓS RÓZSA
Films released: 1954
Studio: M-G-M
Genre: Action-Adventure/ Wartime Drama
Golden Age Classics
CD released: December 2004
Stereo • 67:39
Two-fisted archeological action in the Indiana Jones mold! This CD includes the underscore from *Men of the Fighting Lady* (22:52), a Korean War pilot saga. Both scores are remixed from the 35mm masters. Plus: the trailer music from *King Solomon's Mines* (mono). **$19.95**



3-CDs

☐ Vol. 7, No. 16
Mutiny on the Bounty
BRONISLAU KAPER
Film released: 1962
Studio: M-G-M • Genre: Historical Epic
Silver Age Classics • CD released: November 2004
Stereo • Disc One: 79:15 • Disc Two: 79:01 • Disc Three: 79:53
FSM's 100th Classic Series Release. This legendary production features a remarkable epic score—now presented in its entirety for the first time, plus a virtual "alternate score" of unreleased takes and revisions, plus most of the source cues—nearly 4 hours in all! **$34.95—and worth it.**

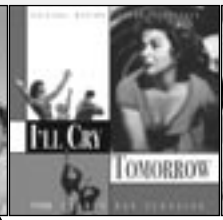


☐ Vol. 7, No.15
Saddle the Wind
ELMER BERNSTEIN/
JEFF ALEXANDER
Film released: 1958
Studio: M-G-M
Genre: Western • Golden Age Classics
CD released: November 2004
Mono • 75:53
This dark tale of gunslinging brothers (scripted by Rod Serling) features an early score by Elmer Bernstein and a title song performed by Julie London. The CD also includes an earlier score by Jeff Alexander which went unused. A rare, unexpected pairing, heard here for the first time! **$19.95**

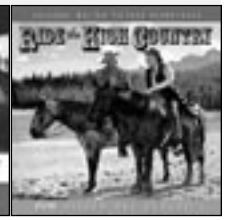


2-CDs

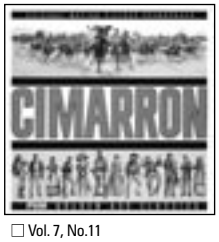
☐ Vol. 7, No. 14
The Man From U.N.C.L.E. Vol. 3
JERRY GOLDSMITH,
DAVE GRUSIN, ET AL.
Series Broadcast: 1964-68
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: September 2004
Mono • Disc One: 77:21 • Mono/ Stereo Disc Two: 77:03
FSM completes its trilogy of albums with music from the original series and its 1966 spinoff, *The Girl From U.N.C.L.E.* Eight composers are represented, including 37 minutes of Goldsmith music in stereo. **$24.95**



☐ Vol. 7, No.13
I'll Cry Tomorrow
ALEX NORTH
Film released: 1955
Studio: M-G-M • Genre: Biography
Golden Age Classics
CD released: October 2004
Stereo • 75:53
A first-rate biopic based upon the life of Lilian Roth, starring Susan Hayward in a powerhouse performance. Equally strong is North's jazz-infused score featuring a memorable main theme. The CD includes all of the dramatic underscore, plus source cues and three vocals (by Hayward) presented in chronological order. **$19.95**



☐ Vol. 7, No. 12
Ride the High Country/Mail Order Bride
GEORGE BASSMAN
Films released: 1962/1964
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: August 2004
Stereo • 76:54
Bassman contributed a warm, wistful and melodic score to Sam Peckinpah's first masterpiece, *Ride the High Country* (32:35). Two years later, he reworked the same material into his score to *Mail Order Bride* (44:28). This CD premieres both scores in stereo. **$19.95**

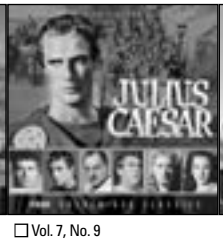


☐ Vol. 7, No.11
Cimarron
FRANZ WAXMAN
Film released: 1960
Studio: M-G-M
Genre: Western Epic
Golden Age Classics • CD released: August 2004
Stereo • 79:37
This remake of Edna Ferber's novel was one of the last attempts to present a big, sprawling epic of the old West. The sumptuous score includes the stirring title song, European folk song and a spiritiual—not to mention the thunderous Land Rush cue. This is the definitive presentation! **$19.95**



☐ Vol. 7, No. 10
Born Free
JOHN BARRY
Lyrics by Don Black; Vocal by Matt Munro
Film released: 1966
Studio: Columbia
Genre: Wildlife Adventure
Silver Age Classics
CD released: July 2004
Stereo • 39:55

This score and song became pop sensations; Barry and Black won Academy Awards for both song and score. Now, the original LP recording has been remastered and released on CD for the first time! Special price: **$16.95**



☐ Vol. 7, No. 9
Julius Caesar
MIKLÓS RÓZSA
Film released: 1953
Studio: M-G-M
Genre: Shakespeare/Epic
Golden Age Classics CD released: July 2004
Mono & Stereo • 68:05

One of Ròzsa's most powerful scores: dark and dramatic yet full of melody. This premiere CD features the complete score, in mono, with a wealth of outtakes, and pre-recordings, including several tracks in stereo. **$19.95**



☐ Vol. 7, No. 8
Big Wednesday
BASIL POLEDOURIS
Film released: 1978
Studio: Warners
Genre: Surf Epic
Silver Age Classics
CD released: June 2004 • Stereo • 78:29

One of the great orchestral scores of the 1970s, available for the first time anywhere. Ranging in scope from simple folk tunes to magnificent orchestral swells, Poledouris' feature debut is epic in every sense. Includes aternate takes and source cues (21:24), all in stereo. **$19.95**



☐ Vol. 7, No.7
The Fastest Gun Alive/ House of Numbers
ANDRÉ PREVIN
Film released: 1956
Studio: M-G-M
Genre: Romantic Drama
Golden Age Classics • CD released: June 2004
Mono • 76:10
Two potent scores penned for director Russel Rouse. *Fastest Gun* (37:36) is a psychological western with classic American string writing; *House of Numbers* (38:34) is a psychotic crime thriller with appropriately over-the-top music. Presented in the best-possible monaural sound (as recorded). **$19.95**



2-CDs

☐ Vol. 7, No. 6
The Shoes of the Fisherman
ALEX NORTH
Film released: 1968
Studio: M-G-M
Genre: Political Thriller
Silver Age Classics
CD released: April 2004
Stereo • Disc One: 77:09 Disc Two: 74:50

FSM's premiere 2-CD set features the complete, massive underscore on disc one; Disc two collects source and alternate cues, plus demos from *Ice Station Zebra* (9:47) and LP recording of *Where Eagles Dare* (40:39), all in stereo. **$24.95**

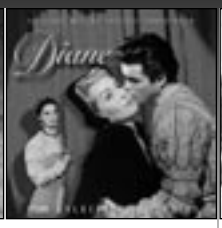


☐ Vol. 7, No.5
The Swan
BRONISLAU KAPER
Film released: 1956
Studio: M-G-M
Genre: Romantic Drama
Golden Age Classics • CD released: April 2004
Stereo • 49:54

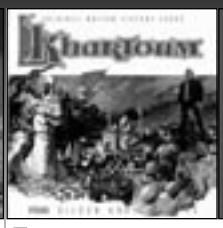
The Swan was Grace Kelly's penultimate film, eerily foreshadowing her own destiny as Princess Grace of Monaco. This premiere features the complete, original soundtrack remixed from three-track masters, as well as brief passages recorded for the '50s LP. **$19.95**



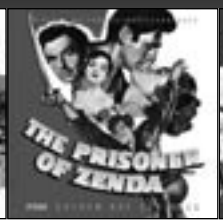
☐ Vol. 7, No. 4
Logan's Run (TV Series)
LAURENCE ROSENTHAL, et al.
Telecast: 1977 • Studio: M-G-M
Genre: Science Fiction
Silver Age Classics
CD released: March 2004
Stereo • 79:55
Suites from all scored episodes by Rosenthal, Bruce Broughton, Jerrold Immel (*Dallas*) and Jeff Alexander. **$19.95**



☐ Vol. 7, No.3
Diane
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Historical Drama
Golden Age Classics • CD released: March 2004
Stereo Disc One: 71:36
Stereo & Mono Disc Two: 77:43
Plus cues from *Plymouth Adventure* (7:48) & *Moonfleet* (12:10). **$24.95**



☐ Vol. 7, No. 2
Khartoum/
Mosquito Squadron
FRANK CORDELL
Films released: 1965/1969
Studio: United Artists
Genre: Epic/WWII Espionage
Silver Age Classics
CD released: February 2004
Stereo • 78:55
Two military-themed scores from stereo LP masters. **$19.95**



☐ Vol. 7, No.1
The Prisoner of Zenda
ALFRED NEWMAN
Film released: 1952
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: February 2004
Mono • 58:21
A robust adaptation of Newman's original score (by Conrad Salinger). **$19.95**



2-CDs
☐ Vol. 6, No. 21
Where Eagles Dare/
Operation Crossbow
RON GOODWIN
Films released: 1968/1965
Studio: M-G-M
Genre: WWII Espionage
Silver Age Classics
CD released: January 2004
Stereo • Disc One: 74:04
Disc Two: 78:37
Two entire film underscores. **$24.95**



☐ Vol. 6, No. 20
Moonfleet
MIKLÓS RÓZSA
Film released: 1955
Studio: M-G-M
Genre: Swashbuckler
Golden Age Classics
CD released: January 2004
Stereo • 77:11
A moody tale with a richly melodic score and a lovely main theme—plus alternates. **$19.95**



☐ Vol. 6, No. 19
McQ
ELMER BERNSTEIN
Film released: 1974
Studio: Warner Bros.
Genre: Police Thriller
Silver Age Classics
CD released: November 2003
Stereo • 49:24
Combines a traditional symphonis with '70s funk for a unique, swaggering sound. **$19.95**



☐ Vol. 6, No. 18
On Dangerous Ground
BERNARD HERRMANN
Film released: 1952
Studio: RKO • Genre: Film Noir
Golden Age Classics
CD released: November 2003
Mono • 48:24
Herrmann's only film noir runs the gamut from furious chases to heartfelt warmth.. Produced from acetate recordings. **$19.95**



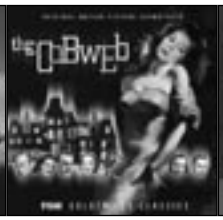
2-CDs
☐ Vol. 6, No. 17
The Man From U.N.C.L.E.
Vol. 2
JERRY GOLDSMITH, et al.
Series Broadcast: 1964-68
Studio: M-G-M • Genre: Spies
Silver Age Classics
CD released: Oct. 2003
Mono • Disc One: 77:54
Mono/Stereo Disc Two: 76:29
With music by Fried, Shores, Riddle and more. **$24.95**



☐ Vol. 6, No. 16
The Brothers Karamazov
BRONISLAU KAPER
Film released: 1957
Studio: M-G-M
Genre: Literary Adaptation
Golden Age Classics
CD released: Oct. 2003
Mono • 79:10
A rich and varied score for one of the greatest works in literature. **$19.95**



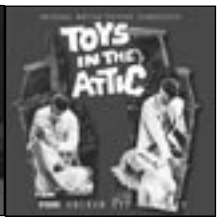
☐ Vol. 6, No. 15
Wild Rovers
JERRY GOLDSMITH
Film released: 1971
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Sept. 2003
Stereo • 79:14
A favorite score gets the definitive treatment including film tracks & LP recording. **$19.95**



☐ Vol. 6, No. 14
The Cobweb/
Edge of the City
LEONARD ROSENMAN
Films released: 1956, 1957
Studio: M-G-M • Genres: Drama
Golden Age Classics
CD released: Sept. 2003
Stereo • 51:54
Two early scores by one of cinema's most distictive voices, from film and LP. **$19.95**



☐ Vol. 6, No. 13
Hawkins on Murder/
Winter Kill/Babe
JERRY GOLDSMITH
Films broadcast: 1973, '74, '75
Studio: M-G-M
Genres: Crime, Biography
Silver Age Classics
CD released: July 2003
Stereo • 77:24
Three complete TV movie scores plus bonus tracks. **$19.95**



☐ Vol. 6, No. 12
Toys in the Attic
GEORGE DUNING
Film released: 1962
Studio: United Artists
Genre: Southern Family Drama
Golden Age Classics
CD released: July 2003
Stereo • 70: 27
One of Duning's greatest scores is sensitive, rich and melancholy. **$19.95**



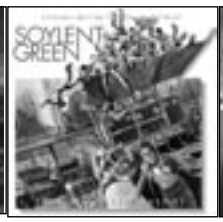
☐ Vol. 6, No. 11
The Appointment
MICHEL LEGRAND, JOHN BARRY & DON WALKER, STU PHILLIPS
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: June 2003
Stereo • 77:06
Three scores on one CD. **$16.95**



☐ Vol. 6, No. 10
Our Mother's House/
The 25th Hour
GEORGES DELERUE
Films released: 1967
Studio: M-G-M
Genre: Gothic/WWII Comedy
Silver Age Classics
CD released: June 2003
Stereo • 58:49
Both delicate, melodic scores are remastered in stereo. **$19.95**



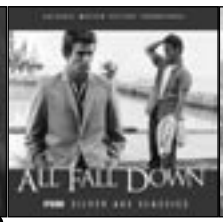
☐ Vol. 6, No. 9
The Adventures of
Huckleberry Finn
JEROME MOROSS
Film released: 1960
Studio: M-G-M
Genre: Satirical Adventure
Golden Age Classics
CD released: June 2003
Stereo and Mono • 59:58
A giant of Americana writes a bouncy, rich score.**$19.95**



☐ Vol. 6, No. 8
Soylent Green/
Demon Seed
FRED MYROW/
JERRY FIELDING
Film released: 1973/77
Studio: M-G-M • Genre: Sci-Fi
Silver Age Classics
CD released: May 2003
Stereo • 79:49
Two '70s sci-fi scores on one disc:. **$19.95**



2-CDs
☐ Vol. 6, No. 7
Knights of the Round Table/
The King's Thief
MIKLÓS RÓZSA
Film released: 1953/1955
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: May 2003
Stereo • Disc One 70:31
Disc Two 78:21
Two complete OSTs. **$24.95**



☐ Vol. 6, No. 6
All Fall Down/The Outrage
ALEX NORTH
Film released: 1962/1964
Studio: M-G-M
Genre: Drama/Western
Silver Age Classics
CD released: Apr. 2003
Stereo • 52:54
Two complete scores: a hushed, sweet, family drama and a western remake of *Rashomon*. **$19.95**



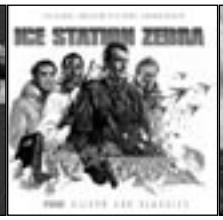
☐ Vol. 6, No. 5
Green Fire/
Bhowani Junction
MIKLÓS RÓZSA
Film released: 1954/1956
Studio: M-G-M
Genre: Adventure/Drama
Golden Age Classics
CD released: Apr. 2003
Stereo/Mono • 79:20
A symphonic score coupled with "world-music" cues. **$19.95**



☐ Vol. 6, No. 4
THX 1138
LALO SCHIFRIN
Film released: 1970
Studio: Warner Bros,
Genre: Science Fiction
Silver Age Classics
CD released: Mar 2003
Stereo • 55:45
Includes many unused passages from an avant garde masterpiece. **$19.95**



☐ Vol. 6, No. 3
Home From the Hill
BRONISLAU KAPER
Film released: 1960
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Mar. 2003
Stereo/Mono • 79:26
All of the music from the film is present, plus bonus tracks and alternates. **$19.95**



☐ Vol. 6, No. 2
Ice Station Zebra
MICHEL LEGRAND
Film released: 1968
Studio: M-G-M
Genre: Military/Espionage
Silver Age Classics
CD released: Feb. 2003
Stereo • 79:20
Offbeat, epic scoring for orchestra, with over twice the music on the original LP—in stereo. **$19.95**



☐ Vol. 6, No. 1
Plymouth Adventure
MIKLÓS RÓZSA
Film released: 1952
Studio: M-G-M
Genre: Historical Epic
Golden Age Classics
CD released: Feb. 2003
Mono • 79:35
Rózsa's magnificent historical music for the voyage of the Mayflower. **$19.95**



☐ VOLUME 5, NO. 20
Never So Few/7 Women
HUGO FRIEDHOFER/
ELMER BERNSTEIN
Film released: 1959/1966
Studio: M-G-M
Genre: WWII/Drama
Silver Age Classics
CD released: Jan. 2003
Stereo • 73:46
Two Asian-flavored classics. **$19.95**



☐ Vol. 5, No. 19
Tribute to a Bad Man
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Western
Golden Age Classics
CD released: Jan .2003
Stereo • 50:30
Rózsa's rare western is sweeping, full of melody, and flecked with brooding melancholy. **$19.95**



2-CDs
☐ Vol. 5, No. 18
The Man From U.N.C.L.E.
Vol. 1
JERRY GOLDSMITH, et al
Series Broadcast: 1964-68
Studio: M-G-M
Genre: Secret Agent
Silver Age Classics
CD released: Dec. 2002
Mono • Disc One: 77:05
Mono/Stereo Disc Two: 76:08
Seven composers! **$24.95**



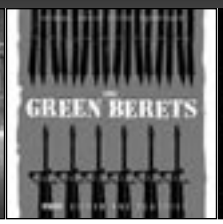
☐ Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA
Film released: 1958
Studio: M-G-M
Genre: Drama
Golden Age Classics
CD released: Dec. 2002
Mono • 59:26
This reworking of *The Painted Veil* combines film noir, exotic and epic film scoring. **$19.95**



☐ Vol. 5, No. 16
The Prize
JERRY GOLDSMITH
Film released: 1963
Studio: M-G-M
Genre: Espionage
Silver Age Classics
CD released: Nov. 2002
Stereo • 72:37
An early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller.. **$19.95**



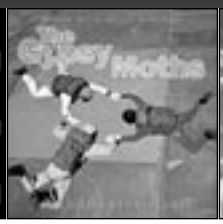
☐ Vol. 5, No. 15
The World, the Flesh and the Devil
MIKLÓS RÓZSA
Film released: 1959
Studio: M-G-M
Genre: Science Fiction
Golden Age Classics
CD released: Nov. 2002
Stereo • 52:53
A rare Rózsa's sci-fi score set in post-apocalyptic NYC. **$19.95**



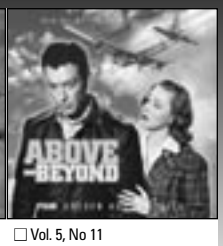
☐ Vol. 5, No. 14
The Green Berets
MIKLÓS RÓZSA
Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37
A stirring symphonic score, (plus "The Ballad of the Green Berets"). **$19.95**



☐ Vol. 5, No 13
Scaramouche
VICTOR YOUNG
Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28
The last of the Golden-Age swashbucklers with alternate, unused and source cues. **$19.95**



☐ Vol. 5, No. 12
The Gypsy Moths
ELMER BERNSTEIN
Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: Aug. 2002
Stereo • 61:08
A sweeping Americana score plus nightclub and marching band source cues. **$19.95**



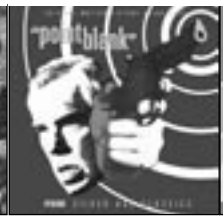
☐ Vol. 5, No 11
Above and Beyond
HUGO FRIEDHOFER
Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44
This stirring, progressive score, includes one of Friedhofer's greatest main titles. **$19.95**



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I Spy
EARLE HAGEN
TV Produced: 1965-67
Network: NBC
Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57
Five episode scores for ground-breaking series—all OST, not LP recordings. **$19.95**



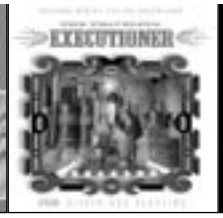
☐ Vol. 5, No 9
The Prodigal
BRONISLAU KAPER
Film released: 1955
Studio: M-G-M
Genre: Biblical Epic
Golden Age Classics
CD released: July 2002
Stereo • 75:11
Epic features choruses, solos, source cues and thundering symphonic glory. **$19.95**



☐ Vol. 5, No. 8
Point Blank/The Outfit
JOHNNY MANDEL/
JERRY FIELDING
Film released: 1967, 1973
Studio: M-G-M
Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54
Two tough films based on D.E. Westlake's crime novels. **$19.95**



☐ Vol. 5, No 7
On the Beach/
The Secret of Santa Vittoria
ERNEST GOLD
Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59
Two LP scores reissued on one CD, with one bonus cue. **$19.95**



☐ Vol. 5, No. 6
The Traveling Executioner
JERRY GOLDSMITH
Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39
This score touches all the bases, from bluegrass to avant-garde to full-scale action. **$19.95**



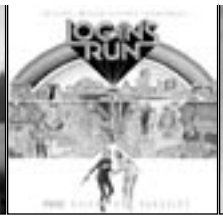
☐ Vol. 5, No 5
36 Hours
DIMITRI TIOMKIN
Film released: 1964
Studio: M-G-M • Genre: WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41
A taut, piano-dominated score with an accent on stealth—and double the length of the LP. **$19.95**



☐ Vol. 5, No 4
The Man Who Loved Cat Dancing
JOHN WILLIAMS
MICHEL LEGRAND
Film released: 1973
Studio: M-G-M
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37
A rare two for one! **$19.95**



☐ Vol. 5, No. 3
Joy in the Morning
BERNARD HERRMANN
Film released: 1965
Studio: M-G-M /
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33
The complete score: romantic, surging with passion and haunting in its use of melody.. **$19.95**



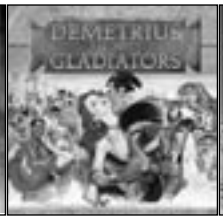
☐ Vol. 5, No 2
Logan's Run
JERRY GOLDSMITH
Film released: 1976
Studio: M-G-M / Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18
This classic story of a dystopian future gets the royal treatment in this restored, remixed, resequenced release! **$19.95**



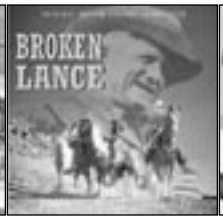
☐ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA
Film released: 1956
Studio: M-G-M
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51
A favorite score of the composer, remixed, with bonus alternate cues and more. **$19.95**



☐ **VOLUME 4, No. 20**
Farewell, My Lovely/
Monkey Shines
DAVID SHIRE
Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
Jazzy Noir & rhythmic thrills. **$19.95**



☐ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular Biblical epic. **$19.95**



☐ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41
Disney's workhorse composer from the '30s goes West. **$19.95**



☐ Vol. 4, No. 17
John Goldfarb,
Please Come Home!
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32
Wacky Arab go-go music! **$19.95**



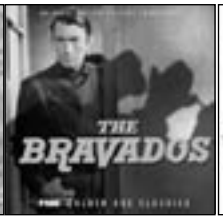
☐ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by K. Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children, sounds great! **$19.95**



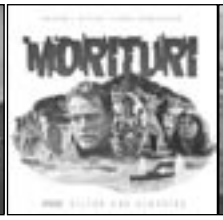
☐ Vol. 4, No. 15
The View From Pompey's Head/ Blue Denim
ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age
CD released: Nov. 2001
Stereo • 75:15
Two films by Philip Dunne. **$19.95**



☐ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02
One of Jerry Goldsmith's most haunting sci-fi creations. **$19.95**



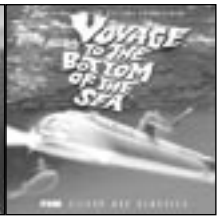
☐ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN &
HUGO FRIEDHOFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (w/ some mono) • 69:34
Two scoring legends collaborate for a rich western score. **$19.95**



☐ Vol. 4, No. 12
Morituri/Raid on Entebbe
JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Docudrama,TV
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50
Suspense! Action! Exotica! **$19.95**



☐ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman &
Sammy Cahn.
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14
Newman's last Fox score. **$19.95**



☐ Vol. 4, No. 10
Voyage to the Bottom of the Sea
PAUL SAWTELL
& BERT SHEFTER
Song by Russell Faith,
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55 **$19.95**

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☐ Vol. 4, No. 9
Between Heaven and Hell/ Soldier of Fortune
HUGO FRIEDHOFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
A moody war thriller, and an exotic, melodic jewel. **$19.95**



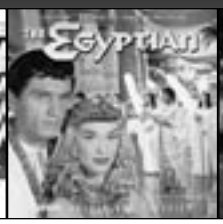
☐ Vol. 4, No. 8
Room 222/Ace Eli and Rodger of the Skies
JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom / Americana
Silver Age Classics
CD released: June 2001
*Mono (*Room 222*)/Stereo & Mono (*Ace Eli*) • 71:37*
Two light and lyrical scores. **$19.95**



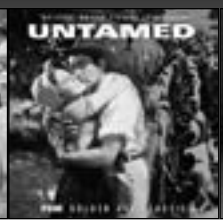
☐ Vol. 4, No. 7
A Man Called Peter
ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/ Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
Biopic receives rich, reverent, melodic score; complete. including source music. **$19.95**



☐ Vol. 4, No. 6
The French Connection/ French Connection II
DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Police Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/ Stereo (II) • 75:01
Two classic cop thrillers. **$19.95**



☐ Vol. 4, No. 5
The Egyptian
ALFRED NEWMAN & BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06
The original stereo tracks resurrected! **$19.95**



☐ Vol. 4, No. 4
Untamed
FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43
A thrilling adventure score in first-rate sound. **$19.95**



☐ Vol. 4, No. 3
The Towering Inferno
JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
Premiere CD release, doubled in length from the LP. **$19.95**



☐ Vol. 4, No. 2
How to Marry a Millionaire
ALFRED NEWMAN & CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/ Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
Period songs adapted as instrumental underscore. **19.95**



☐ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
TOM SCOTT/LEONARD ROSENMAN/LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/ Stereo (Battle) • 74:44 **$19.95**



☐ **VOLUME 3**, No. 10
Beneath the 12-Mile Reef
BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06
Premiere release of original stereo tracks, albeit with minor deterioration. **$19.95**



☐ Vol. 3, No. 9
The Stripper/Nick Quarry
JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama /Action,TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/ Mono (Quarry) 73:35
Early Goldsmith feature w/bonus tracks)— plus a TV rarity. **$19.95**



☐ Vol. 3, No. 8
From the Terrace
ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27
Soaper features tuneful, romantic score; Rich Americana, sensitive romantic themes. **$19.95**



☐ Vol. 3, No. 7
Batman
NELSON RIDDLE
Theme by Neal Hefti
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000
Mono • 65:23
Holy Bat-tracks! 1966 feature expands TV themes. **$19.95**



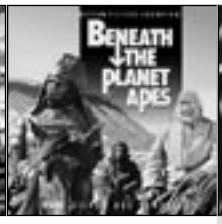
☐ Vol. 3, No. 6
The Undefeated/ Hombre
HUGO MONTENEGRO/ DAVID ROSE
Films released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
A Western two-fer: one brash, one quiet—both gems. **$19.95**



☐ Vol. 3, No. 5
A Guide for the Married Man
JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10
"Johnny"'s best comedy! **$19.95**



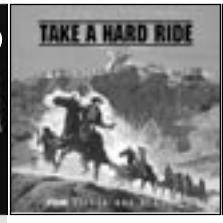
☐ Vol. 3, No. 4
Tora! Tora! Tora!
JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45
Score balances aggressive action with avant-garde effects. **$19.95**



☐ Vol. 3, No. 3
Beneath the Planet of the Apes
LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37
Complete film score plus LP re-recording and FX tracks. **$19.95**



☐ Vol. 3, No. 2
The Omega Man
RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39
Sci-fi classic features one-of-a-kind symphonic/pop fusion, and unforgettable themes. **19.95**



☐ Vol. 3, No. 1
Take a Hard Ride
JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38
Strange "blaxploitation," western gets wonderful symphonic score, great main theme. **$19.95**



☐ **VOLUME 2**, No. 9
The Flim-Flam Man/ A Girl Named Sooner
JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/ Mono (Sooner) • 65:20
An Americana duo. **$19.95**



☐ Vol. 2, No. 8
Rio Conchos
JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec.1999
Mono/Stereo (combo) • 75:28
Presented complete (55:43) in mono, with some cues repeated in stereo. **$19.95**



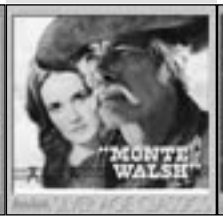
☐ Vol. 2, No. 7
All About Eve/ Leave Her to Heaven
ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19
Eve is a true classic: *Heaven* is brooding film noir. **$19.95**



☐ Vol. 2, No. 6
The Comancheros
ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept.1999
Stereo • 47:44
Elmer Bernstein's first score for John Wayne is a western gem. **$19.95**



☐ Vol. 2, No. 5
Prince of Foxes
ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39
"Lost" historical adventure gets exciting, robust score, mixed in stereo. **$19.95**



☐ Vol. 2, No. 4
Monte Walsh
JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 track. in stereo) 61:51
Revisionist western gets vintage Barry score 20 years before *Dances With Wolves*. **$19.95**



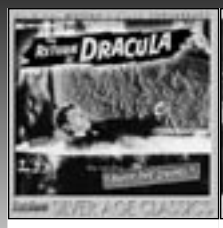
☐ Vol. 2, No. 3
Prince Valiant
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17
Colorful 1954 adaptation of the epic comic strip features stirring score a là *Star Wars*. **$19.95**



☐ Vol. 2, No. 2
Patton/ The Flight of the Phoenix
JERRY GOLDSMITH/ FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/ Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24
Two OSTs on one CD. **$19.95**



☐ Vol. 2, No. 1
100 Rifles
JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08
Full of Mexican colors and guttural action. CD presents two versions of score. **$19.95**



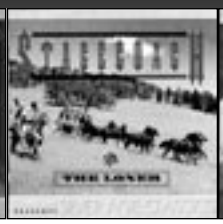
☐ **VOLUME 1**, No. 4
The Return of Dracula/ I Bury the Living/ The Cabinet of Caligari/ Mark of the Vampire
GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/ 20th Century Fox
Genre: Horror • Silver Age
CD released: Jan. 1999 • Mono
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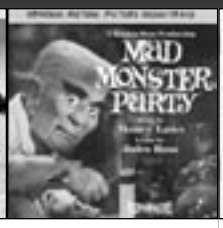
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Vol. 2, No. 6, Aug. '97 L. Schifrin, J. Powell, Shaiman; Tony Thomas; Summer movies, TV sweeps.

VOL.THREE, 1998

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Vol. 9, No. 9, Oct.'04 ELMER BERNSTEIN 1922-2004: A Tribute; R. Kent's *Sideways*, M. Giacchino's *Incredibles*, more!

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(continued from page 35)
faithful to Ennio Morricone's original orchestrations, and not the usual cleaned-up, watered-down orchestral re-recordings of the Maestro's work. Especially accurate are the westerns, featured in a long suite on disc one, where all the gritty parts for harmonica, guitar, chanting/yelling choirs, beautiful sopranos, whip cracks, bird calls, fiddle, whistler and usual Morricone trademark touches are preserved in great digital clarity.

Silva's re-recordings are largely hit and miss, but most of the recordings here seem fresh and new, not the usual repackaging of tracks from older albums that we can often come to expect from Silva. And almost every track is close-miked

10 Reasons to Love Leonard and Stephen

A re-appreciation of *West Side Story*

Here are 10 things I thought about while listening to the recently reissued Sony Classical edition of the *West Side Story* soundtrack:

1. HOW LEONARD BERNSTEIN'S overture jolts you awake with an unapologetic urgency. Moviegoers in 1961 were being slammed with the symphonic equivalent of a high-alert advisory. This explosive and poignant mélange of sounds heralded not only the approach of a cinematic masterpiece but also offered a prescient wake-up call that the remainder of the decade would erupt with a similar frenetic intensity.

2. EVEN IN NEW YORK, IT ISN'T EVERY day that you'll glimpse a band of juvenile delinquents executing perfect pliés as they engage in urban warfare. Then again, we're talking about the revolutionary *West Side Story* (*WSS*), which isn't referring to any pre-existing instruction manual on how to create a musical. Bernstein's "Prologue" begins with a lookout's lonely whistling echoing over the sounds of traffic at daybreak. Next a round of rhythmic finger-snapping draws us into the menacing and vaguely homoerotic subculture of The Jets, a gang of charismatic hoodlums who seem to have perfected their street smarts under the direction of George Balanchine. The Jets and their Puerto Rican rivals, The Sharks, dance to an arresting blend of musical motifs: progressive jazz, bebop and an agitated mambo. The striking and diverse instrumentals being fused together mirror the astonishing mosaic of talents that produced *WSS*: conductor Bernstein, director and choreographer Jerome Robbins, playwright Arthur Laurents (who poured Shakespeare's "Romeo and Juliet" into a pair of faded Levi's) and an untried lyricist named Stephen Sondheim.

3. "MARIA" IS ONE OF THE MOST deservedly endearing standards in the history of American musicals. Massacred by millions of drama-club Tonys and beaten beyond recognition in countless summer stock productions, "Maria" is one of those glorious warhorses like "Some Enchanted Evening" or "Ol' Man River" that seems to have existed since the days of Nebuchadnezzar. In some ways, the song is more Metropolitan Opera than Tin Pan Alley, with its refrain floating off into many fantasies. The sterling performance here is courtesy of Jim Bryant, expertly dubbing Beymer's love-struck Tony.

4. HAS A LYRICIST ever had a better time celebrating language than Sondheim? In other hands, "America" could have easily become some deadly dull pontification on intercultural understanding. Instead, this exuberant paean to blooming skyscrapers, zooming Cadillacs and the wonders of the Western hemisphere found the perfect purveyor in the youthful Sondheim. The cinematic approach to "America" improves upon the 1957 Broadway staging in several significant ways. For starters, the theatrical rendition featured Chita Rivera and an exclusively female chorus performing this showstopper. For the film, the fiery Anita (Rita Moreno) is joined by Bernardo (George Chakiris) and his gang of rambunctious Sharks. Turning "America" into a volatile battle of the sexes effectively enhanced the call-and-response structure of the song. "When [Robbins] brought in the boys, that number was elevated to the heavens," Moreno recently observed. In the transfer from stage to screen, Sondheim would extensively alter the lyrics to "America." Some of these revisions may have been in response to criticisms leveled at certain passages in the verse. Shortly after the theatrical premiere of *WSS*, Howard A. Rusk published an article in *The New York Times* that lambasted Anita's line, "Puerto Rico, you ugly island...island of tropic diseases." Four years later, the film lyrics were switched to the less offensive but still pointed, "Puerto Rico, my heart's devotion...let it sink back in the ocean."



West Side Story ★★★★★
LEONARD BERNSTEIN, STEPHEN SONDHEIM
Sony Classical/Legacy 48211
19 tracks - 78:27

5. WHEREFORE ART THOU, ROBERT Wagner?...Sondheim's mentor, Oscar Hammerstein II, suggested that Tony and Maria's courtship scene on a fire escape required some kind of soaring, romantic duet. "One Hand, One Heart," the hymn-like song originally slated for this sequence, was deemed "too pristine" for young love's first intimacy and the more demonstrative "Tonight" was substituted. As the documentary *West Side Memories* revealed, star Natalie Wood believed that her own well-intentioned yet unskilled vocals would be heard in the completed film. However, after executives heard the results of Wood's prerecording sessions, it became clear that a legitimate singer was needed. Ghost vocalist Marni Nixon is now widely acknowledged as the secret soprano behind Deborah Kerr's Anna in *The King and I* and Audrey Hepburn's Eliza in *My Fair Lady*. It is a genuine blessing that Nixon's operatically pure, perfectly pitched vocals grace the soundtrack of *WSS*.

6. MORE THAN A FEW SONDHEIM productions feature performers singing all over one another (*Company* instantly comes to mind) and the *WSS* "Quintet" may be the most dramatically inspired use of this

overlapping device. As the Jets and the Sharks march off to rumble and the principals prepare for romantic couplings, Bernstein's driving orchestration propels everything toward the same desperately anticipated destination...Tonight! Tonight! Tonight!

7. MY FAVORITE MOMENT IN ALL OF *WSS* IS A FLEETING ONE in which Wood's Maria dances by herself on a tenement rooftop. Ernest Lehman's screenplay describes this sequence as "a little improvisation that is secret, and for her alone." As choreographed by Robbins, it's an exhilarating miniature ballet—a sort of monologue in motion—as Maria luxuriates in her love for Tony, joyously oblivious to the tragedies that have just occurred at the rumble. Laurents has described Maria as the "life force" of *WSS*, which does a lot to explain Wood's six shades of virginal wardrobe and all of those luminously dewy close-ups of the photogenic 23-year-old. Alas, the splendid Irwin Kostal and Sid Ramin arrangement of "Maria" that accompanies my treasured Natalie nocturne has not been included on Sony Classical's version of the soundtrack. Maybe it's just too good to share?

8. "ONE CAN LISTEN TO THE LYRIC OF 'SOMEWHERE' AND relate to it on any level...I think its message is universal," observed Sondheim supporter Barbra Streisand in 1985. It's interesting to note that in the original *WSS* stage production, "Somewhere" was performed offstage as accompaniment to a ballet featuring the entire cast. In the film, this poignant yearning for a more accepting universe is performed twice—first as a tender duet and later as an elegy for the fallen Tony.

9. THE FACT THAT THE *WSS* SOUNDTRACK HAS NEVER BEEN out of print since hitting shelves in 1961 is a testament to the score's audacious excellence. The original Columbia Masterworks pressing featured 15 tracks packaged as a fancy gatefold affair. By the early '80s, an uninspired vanilla release (minus liner notes, photos and the overture) greeted the unsuspecting record buyer. In 1992, producer Didier C. Deutsch presented a magnificently restored edition of the soundtrack that reinstated the overture, the entire "Dance at the Gym," Wood's mostly spoken finale, and the orchestrations played over the end credits. Deutsch has returned for Sony Classical's version, which is the most comprehensive of all, with intermission music intact, previously ignored orchestral angles emphasized on "America" and killer audio throughout.

10. MORE THAN 40 YEARS AFTER ITS INITIAL RELEASE, THE innovations of *WSS* and its stylized realism continue to influence everything from MTV to Gap commercials. According to Laurents, "The best thing about *West Side Story* is the score and no one has ever equaled it." After repeatedly listening to this Sony Classical/Legacy recording, this very appreciative juvenile delinquent couldn't agree more. **—Mark Griffin**

Special thanks to Will Rhys, librarian at The Scherer Library of Musical Theatre.

few rarities, like *Days of Heaven*, *The Five Man Army*, *The Men From Shiloh* and *The Red Tent*. Disc two gives us Morricone in drama, action and thriller mode.

The music is performed with gusto—The City of Prague Philharmonic is not just going through the motions this time. The complexities inherent in Morricone's compositions are all captured beautifully. The only weak selections here are the two electronic tracks, *The Thing* and *In The Line of Fire*, which are dull, uninspired recreations compared to the superb acoustic performances on the other tracks.

The real downside: Morricone fans are likely going to own most everything on this album already, and would probably be better served by picking up the extended albums of *The Good, the Bad and the Ugly* or *Marco Polo*, and with the dozens of Morricone compilations available that feature his *original* soundtrack recordings, this is by no means "essential." But it is highly recommended for the casual Morricone fan or new soundtrack initiates who will find it an excellent introduction to the Maestro's oeuvre, and the fact that it will probably retail for under $20 doesn't hurt. **—D.M.**



Moog ★ ½

VARIOUS

Hollywood 2061-62471

Disc One: 17 tracks - 74:15

Disc Two: 7 tracks - 44:22

Moog is a documentary about electronic pioneer Bob Moog. This man's experimental instrument indelibly changed the face of 20th-century music. It is difficult to imagine much of contemporary popular music existing without some instrument inspired by or derived from Moog's. And film music fans likely have a handful of favorite scores that employ an electronic sound that finds its roots in the Moog synthesizer.

Hans Fjellestad has created a film that pays homage to the inventor while also exploring some of the ways his instrument has been employed in popular music. You will not hear anything on this two-disc set however, that illustrates the Moog synthesizer's use in rock, jazz, orchestral, new age or film music—and therein lies the problem. The more I listened to this album, the more I missed hearing some of the early incarnations of popular songs that used the Moog. Instead we get reinterpretations that play more like a futuristic, subdued dance album. Ironically, the chance to explore the possible variety that the Moog provided is completely disregarded in this series of pieces that sound largely alike. The instrument is portrayed more like a one-shot wonder or dead end than the revolutionary addition it seemed to be when it first appeared.

Hollywood Records has created what is essentially a compilation set of music performed by a variety of artists too numerous to mention here. There are no liner notes detailing the history of anything related to the Moog or the album's tracks. This overall treatment pulls something that could have been of musico-historical interest down to a simple commercial project. The release does have a "hidden" bonus disc that's not alluded to on the packaging (unless they plan to put an advertising sticker on the CD wrap).

—Steven A. Kennedy
FSM

Elektra-fied (continued from page 25)

and taking a more pointilistic approach."

Beck had another advantage on *Elektra* in that he was able to begin work on the film before it was completely temped. "I was able to write pieces as they started temping and I was able to produce material and hand it off to music editors who started cutting them in, and that's how some of my favorite moments in the movie came, stuff I never would have thought of to put a certain piece of music in a certain place that might seem counterintuitive."

And did Beck ever feel tempted to throw a bouzouki in there somewhere to reference Elektra Natchios' Greek heritage? Beck laughs as he notes that he never thought about taking that approach to Jennifer Garner's character. "This is the first time anyone has mentioned her background in terms of music; it never even occurred to me. It's not really a part of the script."

Next up for the composer is *Ice Princess*, an ice-skating movie with *Buffy*'s Michelle Trachtenberg, and Steve Martin's take on *The Pink Panther*. **FSM**

Different Hughes

(continued from page 26)

what music is!" he laughs. "People play the music and people listen to the music."

FSM

Given the amount of source music in *The Aviator*, and the recent controversies surrounding the eligibility of Howard Shore's last few scores, it wouldn't surprise us if *The Aviator* was somehow declared ineligible for a Best Original Score Oscar nomination. It would, however, disappoint us, as *The Aviator* is certainly worthy of an Oscar nomination, at the very least.



After three+ years, and 31 installments, *Pukas* is going on hiatus (but his spirit lives on...). Thanks for reading—and hope you dug.

A New Beginning

All good things must start over.

By Andy Dursin



DARTH MALL: The vaults of Lucasfilm have opened to unleash a slew of *Star Wars* adventures on DVD.

Saying goodbye to the year just past means one thing: an amazing, endless array of titles that arrive here in our Aisle Seat offices, all waiting to be viewed and reviewed, before the calendar changes. This last year was a great one for DVDs—another remarkable achievement given that each year the medium seemingly exhausts its supply of titles, both new and vintage, in various releases, many of them with supplemental features.

Though the prospects of High Definition DVD (whichever format wins out) are on the horizon, the current DVD standard will be with us for some time, and indeed, for perhaps decades to come (at least in terms of the smaller catalog titles that studios undoubtedly won't bother remastering in an HD format). There has never been a better time to be a film aficionado, basking in the glow of the new year and the digital treasures that await us.

Before we move on, though, here are the final titles of 2004 that the Laserphile deemed worthy for inclusion here—some of the best and brightest for your home cinema.



Star Wars Trilogy
(Fox/Lucasfilm, approx. $60)

I admit I didn't like some of the changes George Lucas made, yet again, to his series that changed the cinematic landscape in the late '70s and early '80s. Hayden Christensen's ghostly apparition at the end of *Return of the Jedi* detracts from Sebastian Shaw's portrayal of the adult, dying Anakin Skywalker, and the excision of Clive Revill's Emperor in *The Empire Strikes Back*—not to mention the original voice of Boba Fett—means once again that fans hungering for the way things once were will have to live with their old VHS or laserdisc copies of the original trilogy.

That being said, you likely won't see a better presentation of any classic film on DVD: The new, remastered widescreen transfers are nothing short of a joy to behold, with dazzling colors and not a blemish to be found on the print. Chances are you've never seen *Star Wars* before like this, so if you can look beyond the superficial alterations, even the most jaded *Wars* fan can appreciate the care undertaken with the long-awaited box set. The audio end, however, proves more problematic, with certain sound effects being enhanced at the expense of John Williams' original score. (Check out the beginning of the rebels' assault on the Death Star for just one example of the effects overpowering the music.)

As supplements, solid commentary tracks, various trailers and short featurettes pale in comparison with the box set's main course: a two-hour documentary, *Empire of Dreams*, which charts the creation of the trilogy and follows each film through shooting with archival footage, new interviews with all the principal cast and crew members you'd expect to see, and much more. I could carp that the set is missing deleted scenes (some of which were included on the 1999 PC CD-ROM *Star Wars: Behind the Magic*) and the complete contents of those vintage "Making of *Star Wars/Empire*" documentaries, but you've waited so long for this set, there's no need to hold off if you're still on the fence. Buy it now!

Star Wars Animated Adventures: Droids
Star Wars Animated Adventures: Ewoks
Ewoks: Caravan of Courage/
The Battle for Endor (Fox, approx. $15 each)

George Lucas has decided that we'll never again see the riotously funny *Star Wars Holiday Special* (1978), which in some ways is depressing because he *has* seen fit to release his other, small-screen *Star Wars* cast-offs: the animated *Ewoks* and *Droids* Saturday morning cartoons, plus a pair of Ewok TV films, all of which were quickly erased from most viewers' memories after the shows aired in the mid '80s.

The two Ewok made-for-TV movies are of the most importance here: Boasting decent production values and scores by Peter Bernstein, the telefilms certainly rely on the cutesy appeal of the Ewoks, who repeatedly bail out a family which encounters all kinds of dangers while stranded on Endor. The original *Ewok Adventure* (theatrically released as *Caravan of Courage* overseas) is merely okay, but the faster-paced, more exciting *Battle for Endor* is superior, boasting excellent effects work from ILM. Lucasfilm's DVD includes one film on each side of a single DVD, in crisp full-screen transfers with solid stereo sound.

The *Ewoks* and *Droids* series didn't last long on the ABC airwaves, and the presentation of both on DVD leaves much to be desired. Instead of releasing complete series sets, Lucasfilm has edited various episodes of each show together, giving the viewer just under three hours of content for each program. In addition, there's one big problem: Each series has been edited and re-scored, with Stewart Copeland's memorable *Droids* theme nowhere to be found on the DVD. A curious maneuver, to be sure, and undoubtedly a disappointment for anyone who grew up with these shows.

The Return of the King: Extended DVD Edition (New Line, approx. $25)

New Line's latest box set from Peter Jackson's Oscar-winning trilogy isn't likely to be the last DVD word on the series (like to place a bet that we'll see an even more definitive package *next* year?), but 50 minutes of added footage and an abundance of supplements are likely to hearten any Middle-Earth fan.

Chief among the additions to the film is the long-awaited resolution to Christopher Lee's character, Saruman, which was discarded from the released version. Though of importance to the story line, one can see why the sequence was disposed of: It's too slow and somewhat awkwardly handled. Also new is a Liv Tyler song written for Arwen's dream sequence, which was eliminated from the theatrical version but used here in a different scene, where Aragorn heals the fallen Eowyn. In all, the added footage gives further depth to the characters and the story.

As with the previous Extended Edition DVDs, the movie is spread across two discs with gorgeous DTS and Dolby Digital soundtracks, plus a flawless widescreen transfer and ample commentaries, including every major player involved in the *Rings* trilogy. The beautifully assembled "Appendices" on discs three and four are filled with more of the terrific documentary materials that graced the preceding Special Edition discs, including a lengthy examination of Howard Shore's score.



SHE SLAYS US: *Buffy*'s seventh season is committed to DVD.

Rarely has there been a DVD filled with so many supplements that are so effortless to find and navigate through. Bravo to New Line on the culmination of a journey worth taking for any *Rings* enthusiast.

Golden Age Classics

That's Entertainment! Box Set (Warner, approx. $50)

Seven Brides for Seven Brothers (Warner, approx. $20)

M-G-M's 1974 survey of its classic musicals was a box-office smash upon its original release, and it's no wonder: With an abundance of sensational clips and appearances by studio veterans including Fred Astaire and Gene Kelly, *That's Entertainment!* became nearly as much of a viewer favorite as the countless films it profiled.

Sequels followed in 1976 (*That's Entertainment, Part 2*, which included dramatic and comedic sequences) and 1994 (*That's Entertainment! III*, sporting never-before-seen excised performances), and all of them have been lovingly brought to DVD by Warner Home Video in a commemorative four-disc box set.

Sporting new digital transfers in both a matted widescreen presentation and a standard version (with widescreen and "flat" sequences in their proper aspect ratio), this is a dynamite anthology with new 5.1 soundtracks and informative introductions from Turner Classic Movies host Robert Osborne.



Even better, a fourth bonus disc includes a "Music Outtake Jukebox" with 16 numbers that were deleted from various M-G-M films, vintage featurettes produced on the making of the various *That's Entertainment!* pictures, and even an excerpt from a 1976 *Mike Douglas Show*.

It's a great package that may only be outdone for musical lovers by Warner's new two-disc Special Edition of 1954's *Seven Brides for Seven Brothers*, with Howard Keel and Jane Powell in Stanley Donen's gorgeous original production with tuneful songs by Gene DePaul and Johnny Mercer.

Image produced a laserdisc years ago that included the movie's original CinemaScope version as well as its rarely screened, alternate "flat" version, which has been included here on DVD for the first time. Both transfers are enhanced for 16:9 televisions, though only the CinemaScope version includes a stereophonic soundtrack (in full 5.1 Dolby Digital at that).

Supplements are bountiful, with commentary from the director; a collection of trailers from other Donen productions; a documentary, *Sobbin' Women*, sporting updated interviews with Jane Powell and Jacques D'Amboise; premiere and 30th anniversary newsreels; plus the vintage short *MGM Jubilee Overture*.

M (Criterion Collection, $39)

King of Kings (Criterion Collection, $39)

Criterion's latest releases are highlighted by a sensational package of Fritz Lang's classic 1933 thriller *M*. With its newly restored, high-definition digital transfer, *M* has never looked or sounded better, and as with any Criterion release, it has been enriched by a collection of brand-new supplements. Included among the special features is a fascinating William Friedkin film, *Conversation With Fritz Lang*, commentary from German film scholars Anton Kaes and Eric Rentschler, still galleries, production sketches, classroom tapes of editor Paul Falkenberg discussing the picture's history, and copious liner notes.

A similar scholarly presentation has been given to Cecil B. DeMille's epic *King of Kings*, the 1927 silent-era classic, here boasting new scores composed by Donald Sosin (in its 1927 version) and composer-organist Timothy J. Tikker (in its 1928 print), along with Hugo Riesenfeld's original music. New digital transfers, behind-the-scenes footage, trailers, stills and a fascinating 40-page booklet

including excerpts from a new DeMille book by Robert S. Birchard round out a must-have package for all silent-age fans.

TV on DVD

24: Season Three (Fox, $69)

Counter-terrorist agent Jack Bauer (Kiefer Sutherland) gets another workout in the generally satisfying third season of *24*. First, Jack has to infiltrate the compound of drug czar Ramon Salazar, whom Bauer has been tracking. Salazar controls a virus that threatens to take down all of Los Angeles; meanwhile President David Palmer (Dennis Haysbert) grapples with yet another tough predicament involving his ex-wife Sherry.

More satisfying on the whole than Season Two but with problems of its own (namely, disappointing concluding episodes that are surprisingly low on excitement), this is still a suspenseful, compulsively watchable series that represents some of the most exciting television the networks have to offer. The performances and rapid-fire pacing compensate for story lines that are often hard to swallow, and the show's breathless energy keeps you watching through every silly cliché and occasionally pretentious dialogue.

Fox's seven-disc box set offers all *24* third-season episodes with cast and crew commentaries, an amazing allotment of 40 deleted scenes, and several standard-issue Making Of featurettes on the seventh bonus disc.

Buffy the Vampire Slayer: Season Seven (Fox, $59)

Joss Whedon's adventures of teen vampire slayer Buffy Summers (Sarah Michelle Gellar) turned unrelentingly depressing in its penultimate season, losing much of its humor and adding an overabundance of pathos. *Buffy*'s seventh and final year tried to turn the grim tide by lightening the mood and returning supporting players like Eliza Dushku's "bad slayer" Faith, but the problem this time out was an appreciable lack of energy, with tired subplots and a number of episodes that wandered aimlessly without any of the show's previous charm.

Luckily, the series wraps up with a terrific final episode indicative of *Buffy*'s better years, and Fox's six-disc box set offers all 22 final episodes with selected commentary tracks, four Making Of featurettes, outtakes, wrap footage and more. Despite its uneven aspects, Season Seven turns out to be more satisfying than its preceding year (my least favorite of the series' run), and the DVD box set will be mandatory viewing for all Buffy addicts.

Disney Classics

Mary Poppins: 40th Anniversary Edition (Disney, approx. $29)

The quintessential Julie Andrews vehicle gets a beautiful remastering in Disney's double-disc 40th Anniversary set. The new 1.66 widescreen transfer, enhanced for 16:9 TVs, looks great and the fully remixed "Disney Enhanced" 5.1 home theater mix makes the engaging Sherman Bros. songs sound like never before.

For extras, there's a wonderful commentary track with Andrews and Dick Van Dyke, along with on-screen trivia facts; an interview with the Shermans, Andrews and Van Dyke; and a never-before-heard deleted song ("Chimpanzoo"); plus a 50-minute Making Of documentary, trailers, make-up tests, vintage featurettes, and an all-new animated short, "The Cat That Looked at a King," adapted from an original P. L. Travers Poppins book.

Walt Disney Treasures:
Mickey Mouse in Black and White, Vol. 2
The Mickey Mouse Club
The Complete Pluto (Disney, approx. $32 each)

Disney's latest round of collectible, limited-edition tins include something for every Mouse aficionado.

Mickey Mouse in Black and White, Vol. 2 concludes Disney's celebration of Mickey's first archival appearances, in over four hours of shorts produced between 1928 and the final black-and-white short, *Mickey's Kangaroo*, in 1935. Along the way, Disney sage Leonard Maltin offers his comments and an interview with the late artist John Hench. There's also a talk with collector Bernie Shine, other shorts and more.

The Mickey Mouse Club, meanwhile, incorporates the first five episodes from the show's ABC run, plus animated openings in color (which no viewers saw since it was broadcast in black and white), rare rehearsal footage, and interviews with six of the original stars, conducted by Maltin.

Finally, Pluto gets his due thanks to *The Complete Pluto*, which sports all of the canine star's featured roles in Disney shorts produced from 1930 through 1946. As with Mickey's disc, Leonard Maltin is on hand to lend his vast knowledge of all things Disney, chatting with artist Andreas Deja on how to draw Pluto and offering a profile of animator Norm Ferguson. The disc also contains segments from the *Disneyland* television series starring Mickey's favorite pooch.

As with the previous Disney Treasures tins, copies are limited and the discs will only be on sale for a short while (copies pressed vary





between 130,000 on the *Mickey Mouse Club* to 175,000 on *Mickey Mouse in Black and White*), so grab 'em while you can.

Paramount Vintage Titles

Ragtime

Racing With the Moon

(Paramount, $15 each)

Milos Forman's solid adaptaion of E.L. Doctorow's bestseller *Ragtime* is chief among Paramount's latest catalog releases, sporting commentary by the director, an excellent Making Of documentary covering the Dino DeLaurentiis production, and a lengthy deleted scene culled from a surviving workprint.



The 1981 film didn't receive the widespread acclaim that many expected having been based on a massively successful book and sporting an excellent cast. With a top-flight production crew including cinematographer Michael Hausman and art director Patricia Von Brandenstein, *Ragtime* had all the makings of a classic, yet its sometimes uneven pacing (the result of trying to cram in numerous plots from the novel) ultimately resulted in a movie that was good, but far from the great American masterpiece some anticipated.

Nevertheless, *Ragtime* is well worth revisiting now that Paramount has issued a splendid DVD, complete with a terrific 2.35 widescreen transfer and an excellent 5.1 remixed Dolby Digital soundtrack. The movie looks authentic in every frame, and Randy Newman's pensive, melancholy score remains one of his finest.

The supplements are likewise superlative. Forman and Hausman contribute an informative commentary that chronicles the history of the film, from revisiting the original intention of casting Jack Nicholson to detailing James Cagney's involvement. Paramount has also included a 10-minute deleted scene focusing on Elizabeth McGovern's character, though admirers of the actress may be disappointed that some topless footage is digitally obscured here.

Another library title debuting on DVD for the first time with supplementary features is Richard Benjamin's magical *Racing With the Moon*. This delightful slice-of-life follows a pair of boyhood pals (Sean Penn, Nicolas Cage), growing up in a small northern California town in the final days before they leave for WWII. Elizabeth McGovern is the object of Penn's affection, while Dana Carvey and Michael Madsen can be glimpsed in early supporting parts.

Writer Steve Kloves has since gone on to pen all three installments in the *Harry Potter* series, but started out in the business with his moving script for *Racing With the Moon*. The film isn't overly melodramatic or saccharine; it's a leisurely paced and flavorful movie with wonderful scenes, all beautifully shot by John Bailey and well-performed by the three leads. Dave Grusin's score adds just the right emotional touch to the picture, and Benjamin's direction is true-to-life.

As with *Ragtime*, Paramount has included a terrific Making Of documentary. Sporting interviews with Benjamin, McGovern and producer Alain Bernheim among others, the segment is filled with anecdotes covering the production from start to end, while Benjamin contributes a talkative, relaxed and enlightening audio commentary. The 1.85 transfer is superb and the 5.1 Dolby Digital remixed sound right on target.

Monsters, Nerds and Lynch

Godzilla Vs. Gigan

Godzilla Vs. Hedorah

Godzilla Vs. Mechagodzilla

Son of Godzilla (Columbia TriStar, approx. $20 ea.)

After years of languishing in poor pan-and-scan DVD transfers (nearly all of which originated in unauthorized Chinese bootlegs), Godzilla finally gets his due with Columbia's new widescreen editions of numerous Big G romps from the late '60s and early '70s.

Starting out with 1967's *Son of Godzilla*—actually one of the best of the later "first-cycle" Godzilla films (with a downright touching finale!)—the series began a decline that still offered numerous giant monster delights for kids of all ages. The 1971 film *Godzilla Vs. Hedorah* (*Godzilla Vs. the Smog Monster* for those of us who grew up watching the movie on TV) isn't vintage Toho, but still has its merits as Godzilla takes on a creature created by human pollution. As silly as *Hedorah* is, things go even more downhill—at least in terms of any semblance of a plot—in *Godzilla Vs. Gigan* (1972), though there's plenty of action on hand in *Godzilla Vs. Mechagodzilla* (1974), the real last gasp of the series, which sports a gaggle of comedy and rubbery effects.

Given that Godzilla has never been treated well on video in the past, it's gratifying to see Columbia giving these four Toho classics their first-ever widescreen transfers on home video. The framing makes the movies that much more fun. Meanwhile you can hear the original Japanese tracks (with optional English subtitles) if you want a more academic Godzilla experience...

Napoleon Dynamite (Fox, approx. $29)

This infectious, dead-pan high school comedy follows awkward Jon Heder through the regulation trials and tribulations of growing up, albeit with a unique and off-kilter sensibility. Jared Hess' film was one of the box-office triumphs of 2004, grossing well over $40 million after making a splash on the indie circuit, and it's entertaining enough to sustain multiple viewings if you "get it." Fox's DVD includes deleted scenes, a Making Of featurette, a pair of commentary tracks and an original short entitled "Peluca."

Wild at Heart (MGM, approx. $29)

Laura Dern's searing performance as Lula fits right in with Nicolas Cage's Elvis-esque Sailor in David Lynch's daffy and uneven 1990 adaptation of Barry Gifford's novel. Whatever you think of the movie (which is best appreciated by aficionados of the director), there's no question that MGM's new Special Edition DVD is the best way to see it on home video: the remastered transfer was supervised by Lynch himself and looks sensational. The 5.1 Dolby Digital sound likewise works wonders, and there's a new documentary and interview with Lynch included, along with TV spots, the original trailer, and vintage interviews and featurettes.

De-Lovely (MGM, approx. $29)

Kevin Kline gives his all as Cole Porter, but Irvin Winkler's film is just dull, despite the picture's solid production and performances. The odd soundtrack, sporting performances from Elvis Costello and Alanis Morissette among others, gives *De-Lovely* a bit of an anachronistic flavor that clashes with its subject matter, and the Jay Cocks script seems curiously flat. Special features include a pair of commentary tracks, featurettes, deleted scenes, the original trailer and more. **FSM**

Be sure to visit Andy's new site, www.andyfilm.com, for more reviews, message board fun and more, and be sure to email Andy at his new address, andy@andyfilm.com.

Happy New Year!

SILVER AGE CLASSICS • FSMCD VOL. 7, NO.16 • RELEASED BY SPECIAL ARRANGEMENT WITH TURNER CLASSIC MOVIES MUSIC

Composed and conducted by **Lalo Schifrin**

KELLY'S HEROES (1970) WAS A SPRAWLING WWII comedy-adventure starring Clint Eastwood as an amoral Army officer who organizes a platoon to rob a bank loaded with gold behind enemy lines. Telly Savalas, Donald Sutherland and Don Rickles co-star as comic relief in a film that oddly blends escapist adventure, farce, violent action and anti-war philosophizing.

KELLY'S HEROES WAS SCORED BY LALO SCHIFRIN, whose other Eastwood movies include *Coogan's Bluff, The Beguiled, Joe Kidd* and the Dirty Harry films. Schifrin responded to the film's shifts in tone with an eclectic score encompassing straight-ahead action, pleasantly anachronistic source music, and a jazzy, whistling march for the film's titular heroes.

THREE SCHIFRIN SONGS ARE INCLUDED: "BURNING Bridges" (performed by The Mike Curb Congregation), "All For the Love of Sunshine" (a country/western song performed by Hank Williams Jr.), and the never-before-heard French cocktail number "Si Tu Me Dis" (performed by Monique Aldebert).

FOR SCORE FANS, IT IS SCHIFRIN'S EXPANSIVE underscore that is the revelation, most of which has never been released, as the original LP was largely a re-recording. Notable are the propulsive "Tiger Tank" and the climactic spaghetti western spoof, "Quick Draw Kelly." Many of the underscore cues were not included in the film and have never been heard—chief among them Schifrin's original main and end titles, featuring the whistling theme and replaced in the film by "Burning Bridges."

WHILE *KELLY'S HEROES* WAS RELEASED ON CD BY Chapter III, that album merely contained the LP tracks. This premiere release of the actual *Kelly's Heroes* underscore includes the original soundtrack—newly remixed from the 1/2" stereo masters—with the LP re-recordings as bonus tracks. Liner notes by Jeff Bond and Lukas Kendall include Schifrin's recent comments on the project.

$19.95 plus shipping



1.	**Behind Enemy Lines**	1:52
2.	**Kelly's Heroes**	2:45
3.	**Big Joe/Gold Bar/ Colonel Dankhopf**	1:46
4.	**Si Tu Me Dis** (Sung by Monique Aldebert)	3:36
5.	**More Gold/Mulligan/ A Piece of the Action**	1:38
6.	**Sherman Holiday Inn**	2:54
7.	**Warriors on the Move**	1:40
8.	**Burning Bridges** (instrumental)	1:43
9.	**Crapgame**	0:57
10.	**All for the Love of Sunshine** (Sung by Hank Williams Jr.)	3:46
11.	**Close Order Drill**	2:34
12.	**Minefield**	2:15
13.	**Ready for the Ambush**	3:39
14.	**All for the Love of Sunshine** (instrumental)	2:17
15.	**Burning Bridges** (Sung by The Mike Curb Congregation)	2:41
16.	**Clairmont Waltz**	0:43
17.	**Commando Prelude, Opus I-V**	7:24
18.	**Tiger Tank/More Tiger**	2:59
19.	**Quick Draw Kelly**	2:54
20.	**Covered Boxes**	0:52
21.	**End Credits**	2:32
	Total Time:	54:08

ALBUM VERSIONS

22.	**Kelly's Heroes**	2:53
23.	**Burning Bridges**	2:11
24.	**Tiger Tank**	1:59
25.	**Clairmont Waltz**	2:19
26.	**Battle Hymn of the Republic**	2:56
27.	**Quick Draw Kelly**	3:10
28.	**All for the Love of Sunshine**	2:49
29.	**I've Been Working on the Railroad**	3:41
	Total Time:	24:48

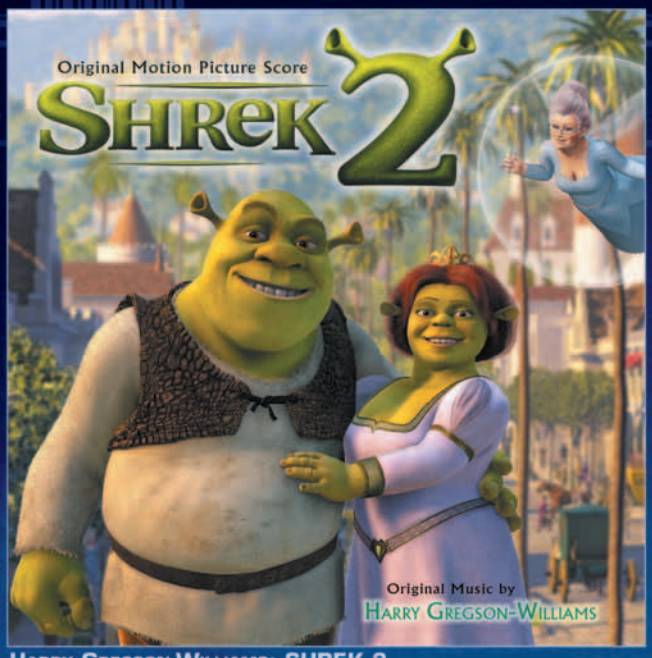
BONUS TRACK

30.	**All for the Love of Sunshine** (alt.)	2:34
	Total Disc Time:	79:02

Album produced by **Lukas Kendall**

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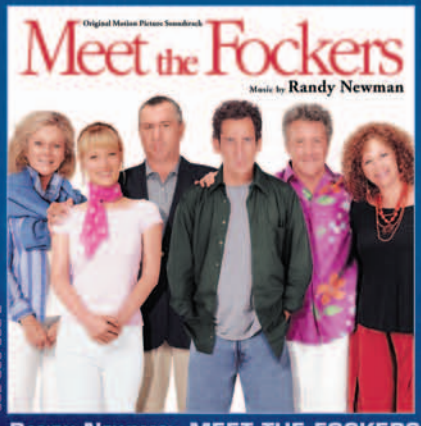
302 066 629 2

HARRY GREGSON-WILLIAMS: SHREK 2
Original Motion Picture Score



302 066 626 2

SEAN CALLERY: 24
Original Television Soundtrack



302 066 630 2

RANDY NEWMAN: MEET THE FOCKERS
Original Motion Picture Soundtrack



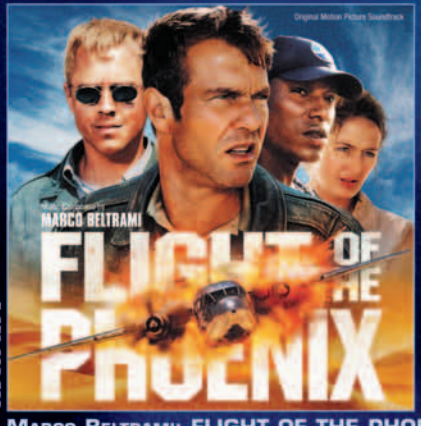
302 066 622 2

MICHAEL GIACCHINO: ALIAS SEASON 2
Original Television Soundtrack



302 066 632 2

HANS ZIMMER: SPANGLISH
Original Motion Picture Soundtrack



302 066 628 2

MARCO BELTRAMI: FLIGHT OF THE PHOENIX
Original Motion Picture Soundtrack



302 066 627 2

JEFF BEAL: CARNIVÀLE
Soundtrack from the HBO Series



302 066 631 2

MARK ISHAM: RACING STRIPES
Original Motion Picture Soundtrack

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